Ann Arbor Observer

SEPTEMBER 1989

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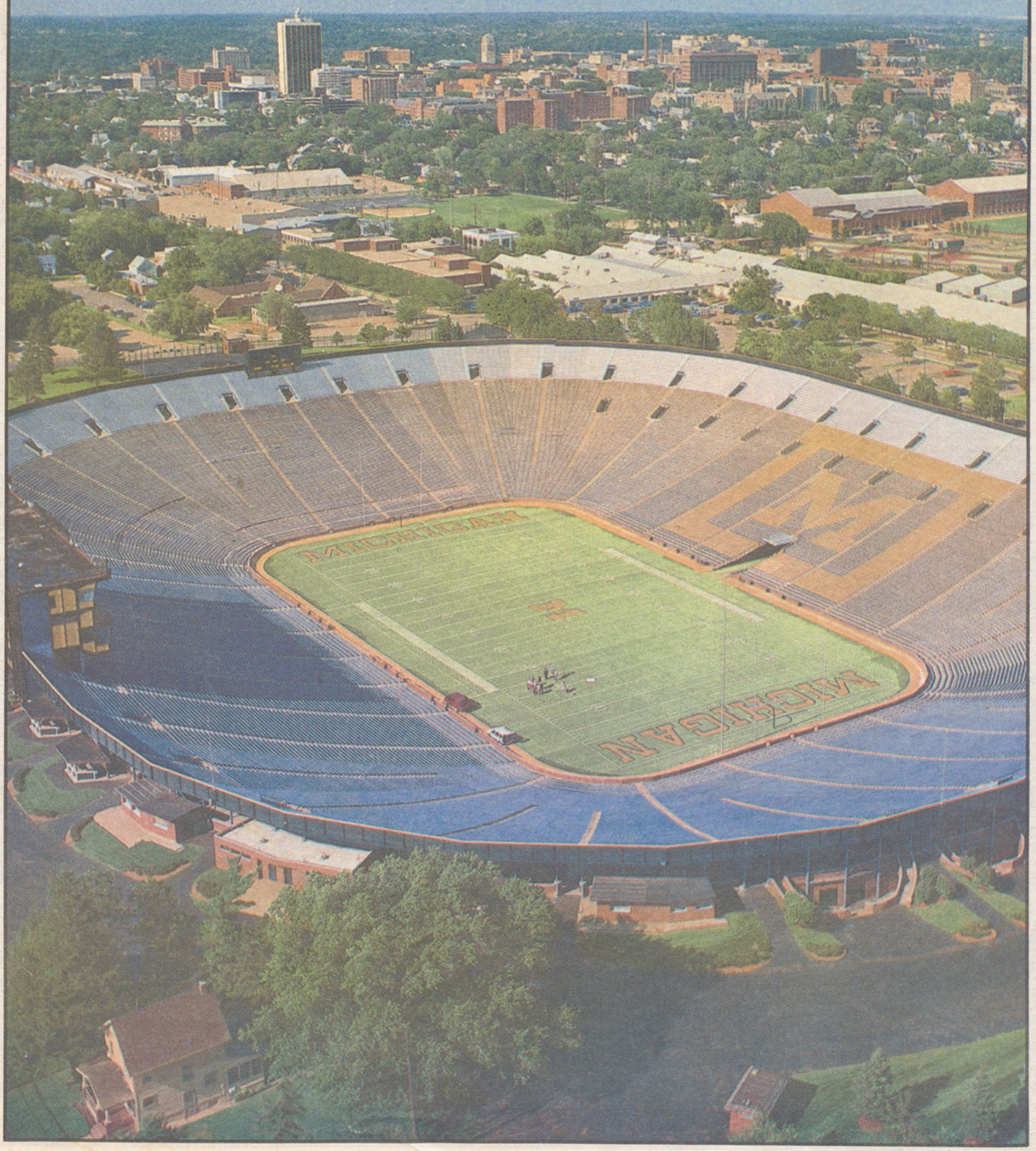

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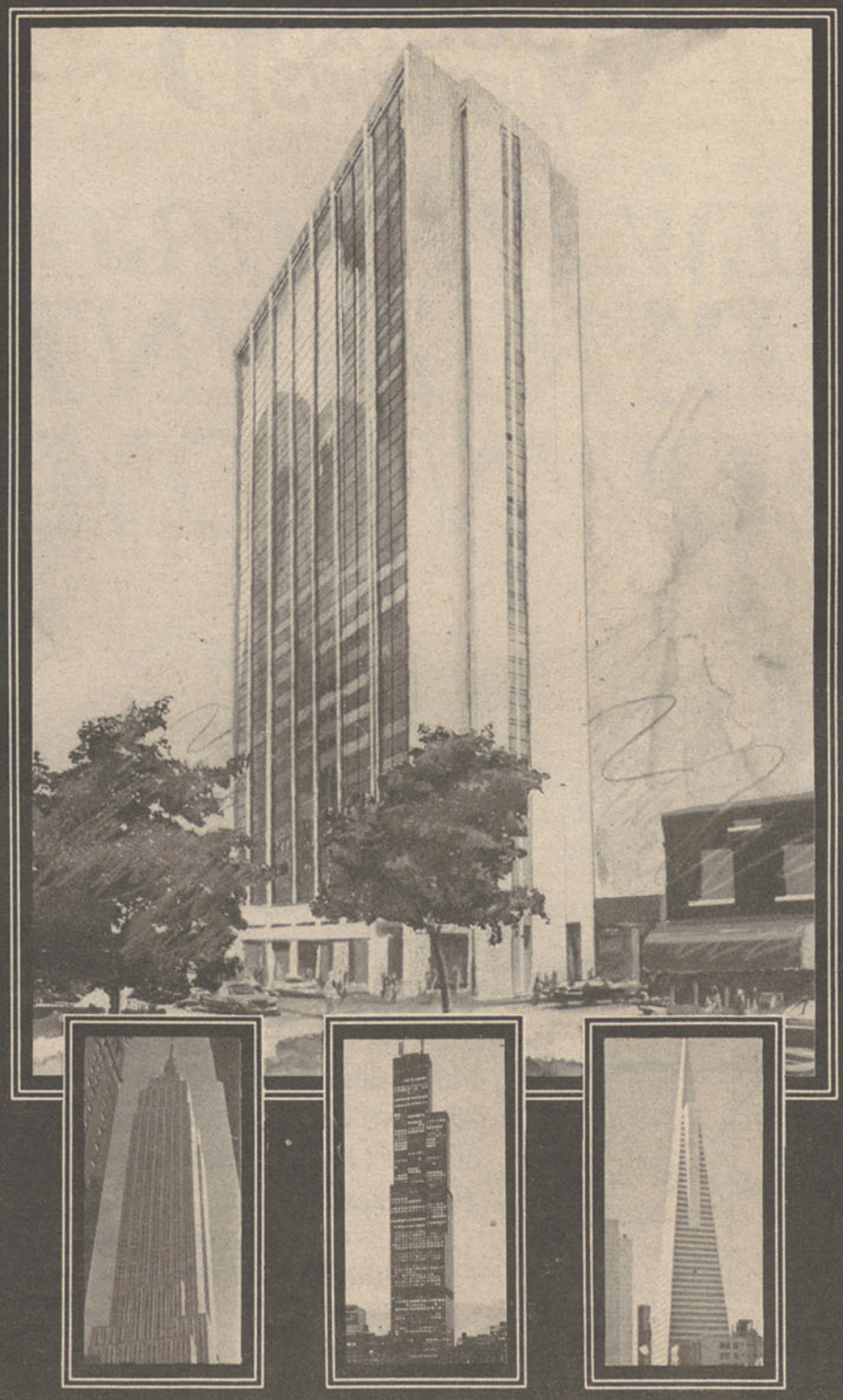

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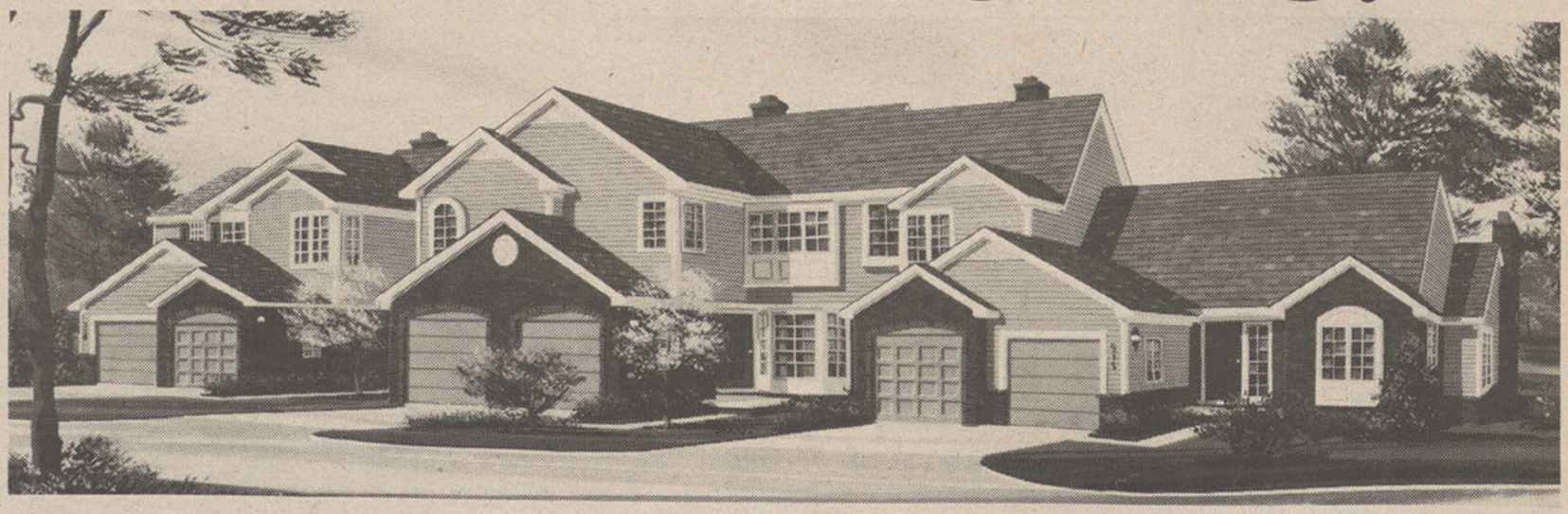

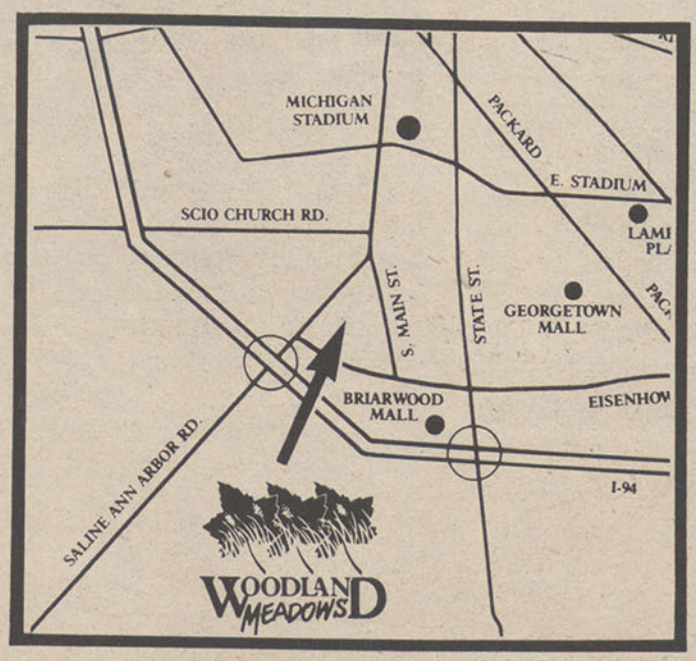

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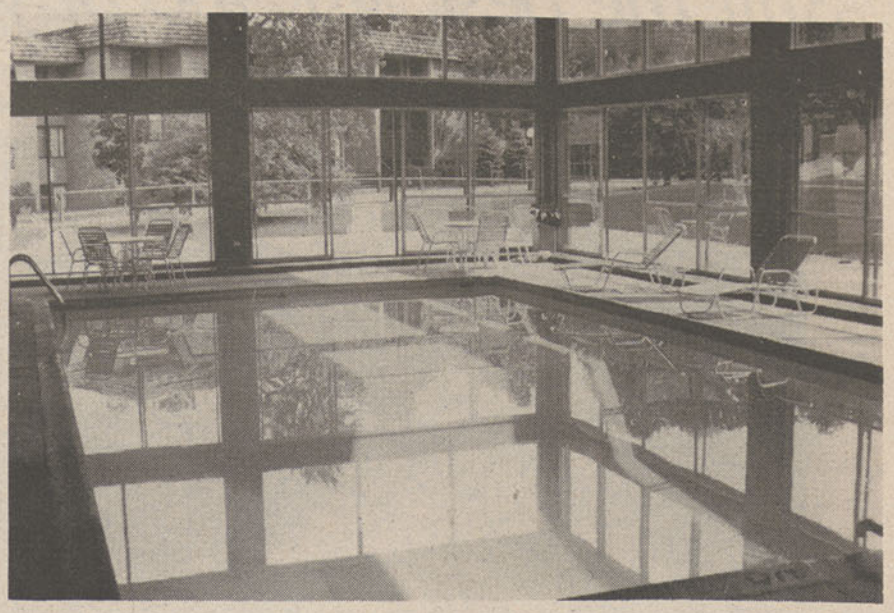

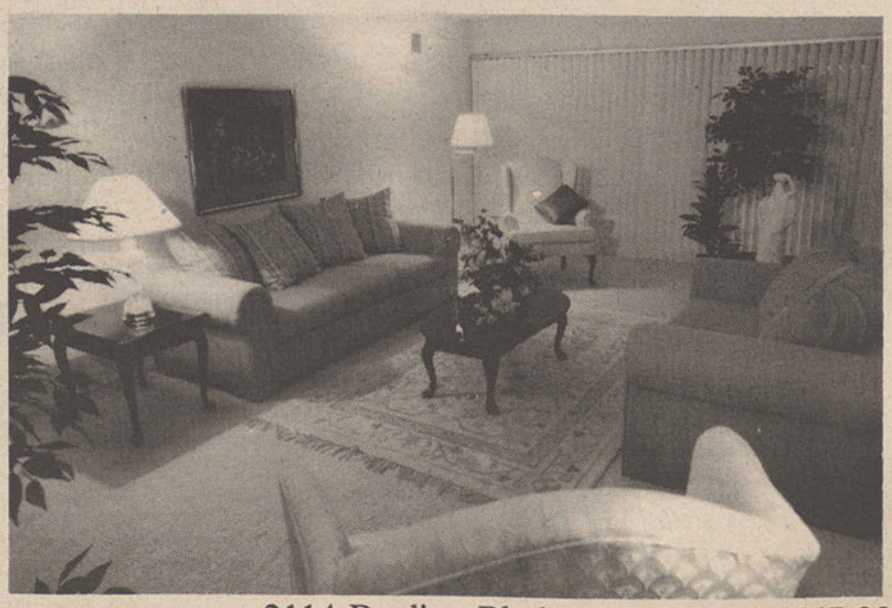

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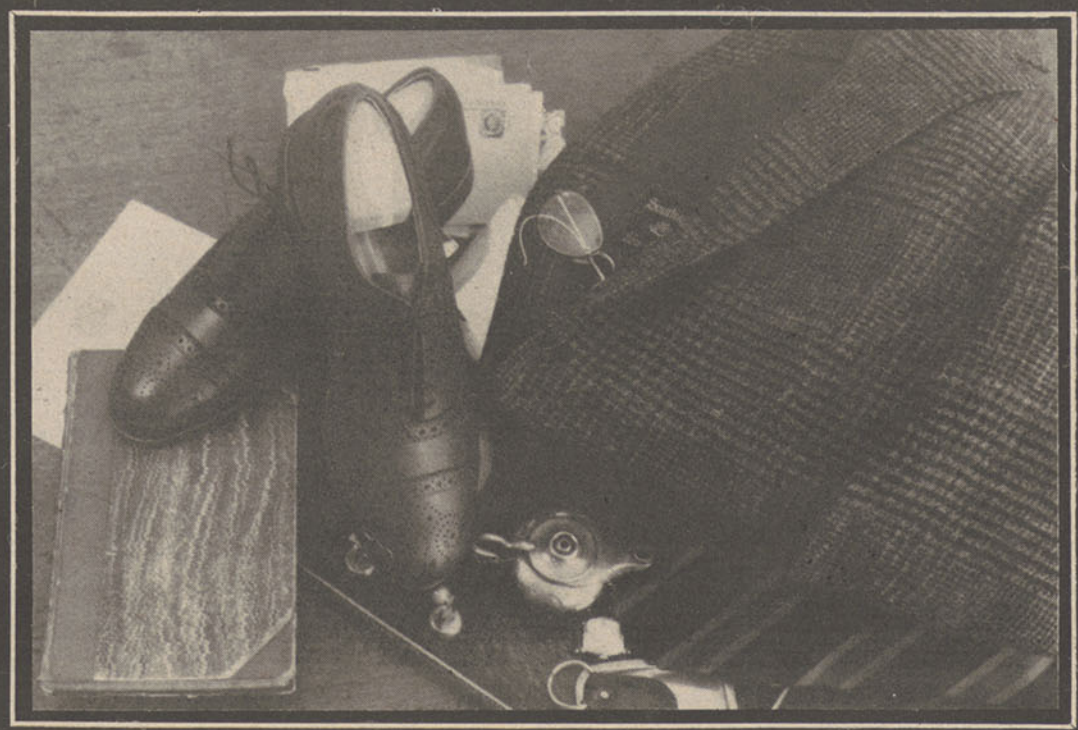

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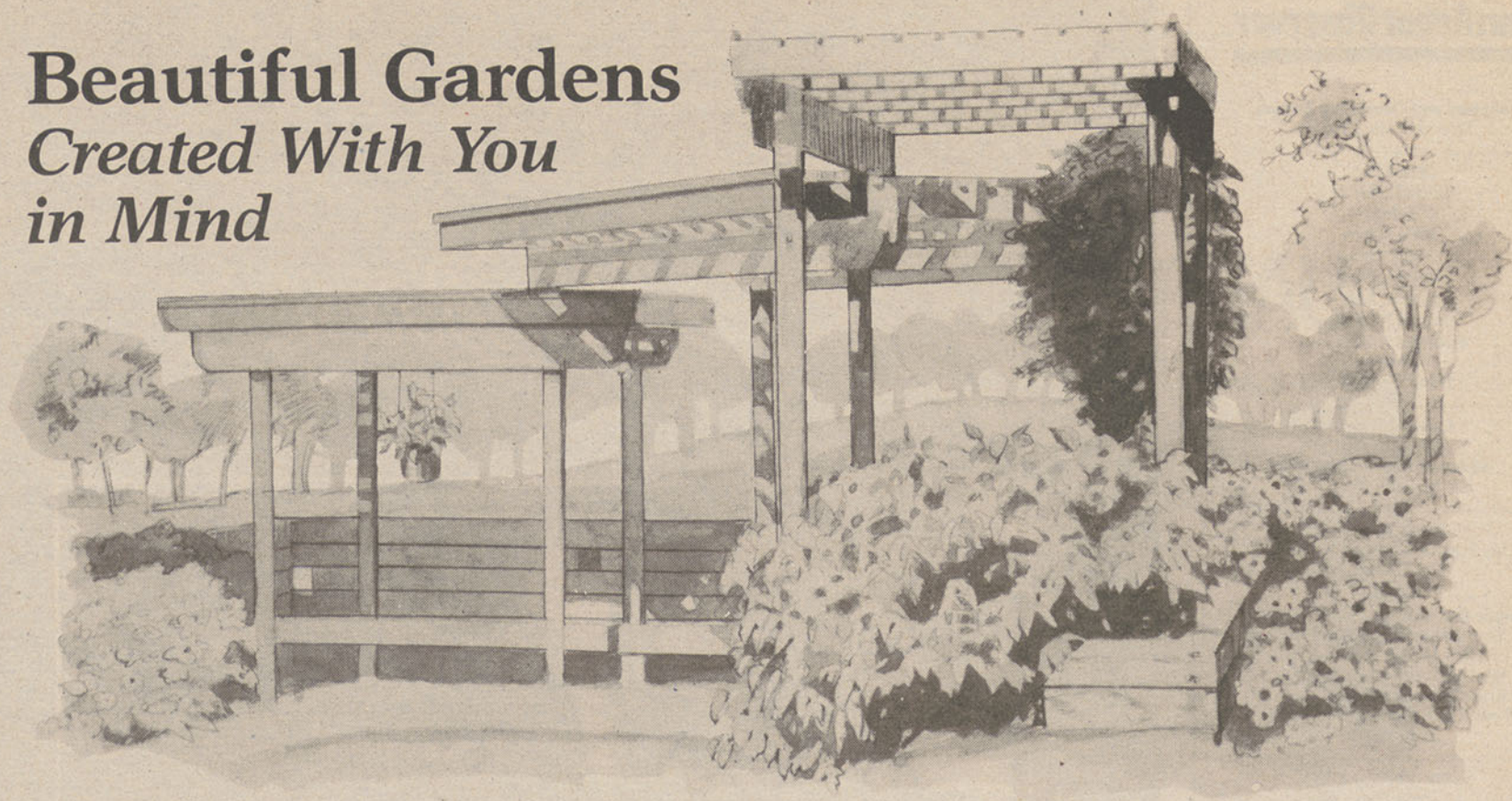

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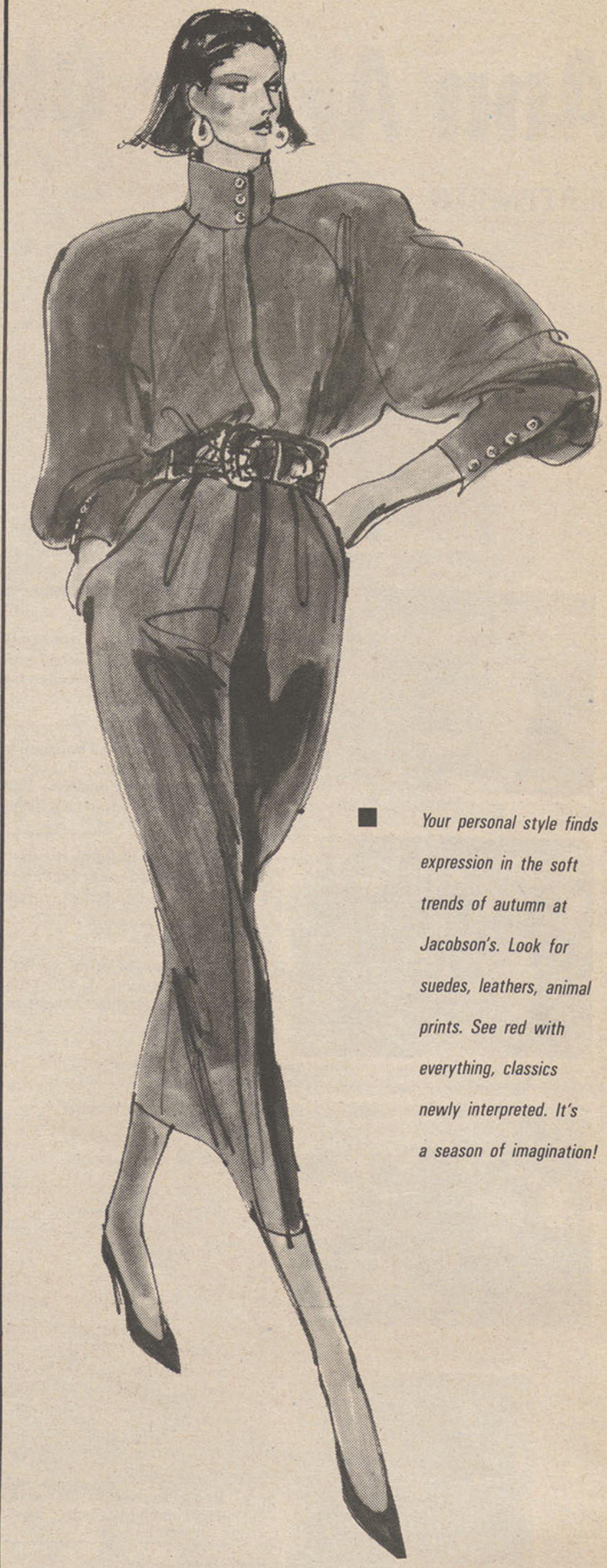

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Skateboards at the Denny's pool

One last fling at the Varsity House

In July, we heard some skateboarders downtown talking about the latest craze. Riders from Ann Arbor to Detroit to Toledo were flocking to the empty swimming pool behind the Varsity House motel, on Washtenaw next to Denny's.

"It rips," said one. "It's the biggest high in the world."

"A total rush," said another. "Like hard-core dude. What skating was meant to be."

We decided to check it out.

Minutes before seven on a balmy July evening, we turned out of the thinning traffic on Washtenaw and into the near-deserted Varsity House parking lot. The air, sticky and moist, smelled faintly of gas.

We parked in front of room 123 beside a leafless birch tree. Beyond the half-drawn mustard-colored curtains inside each of the ground-floor rooms, mattresses, sagging with age, rested on their sides.

There were four skaters in the pool: three standing in the shallow end and the other, as far as we could tell from the clangor and clatter and the bobbing head that kept appearing and disappearing in the deep end, riding up and down the pool's cement walls.

"Mind if we watch?" we asked.

"Sure," said one. He wore a T-shirt with a half-dozen helicopters swarming around Godzilla on the front, blue shorts, and white socks hiked up to his knees.

"Got a box?" asked another, who was wearing a black T-shirt with "Detroit Bad Boys" splashed in bright colors across the front. "You know, like any tapes?"

"Sorry, no."

He jumped out of the pool, ran into the parking lot past the construction workers' trailer, and disappeared around the corner. Seconds later he was back, lugging a big black jam box. He slipped in a tape. Rap music's heavy beat pulsed loudly against the pool's white, tar-stained walls.

On the steps in the shallow end we ran into Bryan Ryburg, a 1983 Pioneer High grad. "This is definitely the best empty pool that's been rideable since at least Seventy-seven," he said, with a wide toothy grin. Every spring, when the winter waters drain from public and private pools around the city, Ryburg makes a pilgrimage of sorts, skating in the accessible pools during their temporary emptiness.

"Huron Towers off of Fuller has a nice pool too," he said. "I was carving that sucker up, but there was water in it so you'd have to go around the edges."

WAYNE HARRISON

The Varsity House pool, with three rounded sections, is known as a cloverleaf. In the shallow end, skaters queued up for their turn to ride in "the bowl," or the deep end. Seventeen-year-old Brian Durkin of Redford Township was in the bowl, trying to climb the curving eight-foot walls, his body and board swinging like a pendulum as he skated from side to side. He rode completely up and over the edge before pivoting in mid-air and shooting back down the edge—until, as he dipped down a wall, one of his wheels snagged on a small pebble and he flew, arms flailing, off his board. He came running into the shallow end.

"Say, could I borrow your pads awhile?" he asked Ryburg, whom he just met today.

"Sure, dude."

After retrieving his board, Durkin explained that he drove here with two Redford Township friends, Dave Mata and Kenji Roy. They heard about the pool last night. They would've come sooner, only they had to work. Summer jobs. Durkin's a cashier, the other two bus tables.

Suddenly, a new rap song began blasting. The singer was belting out: "Think about it. Think about it. Think about it." Mata, wearing a Bad Boys shirt and green army pants rolled casually above his high tops, chucked his skateboard out of the pool, jumped onto the deck, and started break-dancing. Soon he was joined by Roy, a fifteen-year-old with a peach-fuzz complexion.

Durkin adjusted his knee pads.

Meanwhile, Ryburg was walking along the edge of the pool, his finger hooked around one wheel of his board. Tangerine stickers that read "DO NOT DENT" were slapped on the pool's aqua tiles. Stopping in the deep end, he peered over the edge.

"It's short drop," he said to no one in particular. "Of course, I could crack up. But then you can get hurt walking down the street."

The break-dancers stopped.

Durkin looked up.

"He's crazy, man," someone whispered.

Without a second thought, Ryburg set his skateboard near the edge. He stepped on it and went over the edge.

"AAAAAGGGGGHHHH!" came his warriorlike cry as he shot down the sheer wall.

"It's easy," he said, his face looking flushed as he came to a slow stop in the shallow end. "All you gotta do is feel it."

Around eight o'clock, a new wave of riders appeared. Some climbed over the rickety wooden fence separating Denny's from their small cement world. Others, too young to drive, were dropped off by their parents somewhere out of eyesight.

While some jumped immediately into the pool, others were content to practice freestyle tricks on the deck, jumping over paint cans and slamming into the soft white cushions of an abandoned leather couch.

In the pool, about a dozen skaters stood on their boards in the shallow end. A single rider carved four or five turns in the bowl before conceding the space to the next person. There were no kingpins and no disputes, just an understood pecking order that each skater, even the hotshots, seemed to respect.

The most talkative of the newly arrived group was sixteen-year-old Matt Hahn. (He introduced himself as "Vamp Hahen," insisting "My parents are big fans of Dracula.") He was joined by Kip Hearn, fifteen, Peter Moon, fourteen, and Jason Treece, sixteen. They live in Ann Arbor, most of them within walking distance of here. They used to swim in this pool.

Hahn wore a pink and gray designer short-sleeved shirt, knee pads, and wrist bands. There was a Snoopy-decaled Band-Aid on his pinky. Leaning against the leather couch, he said, "Something like this happens once in a lifetime. It teaches you fluid motion. It teaches you how to get along with people. It teaches you about life. I think it's going to be a shame when it goes, because there's nothing else like it."

Could it last? "We talked to the new manager because we didn't want to go around getting arrested," Hahn asserted. "He said 'It was cool,' and his lawyers said, 'Yeah, you could skate it.' " When asked who it was he spoke with, Hahn shrugged and said, "Some guy. Can't remember his name."

(Later, we talked with attorney Joseph Burke, who represents both Dave Woodrow, the former owner of the Varsity House, and Bill Conlin, the present owner. "Certainly no one in this office gave them permission," he said. "I told Dave Woodrow about the liability and he's been trying to keep the kids out, but they aren't having any luck.")

Before the motel changed hands in July, Woodrow tried several different tactics to keep the skaters away. First, he tarred the pool floor soon after the water was drained away last May. Within days, however, the skaters had scrubbed off the black stuff and resumed skating. Woodrow contacted the police. Some skaters said cruisers would stop by often late at night, watch for a while, and then ask them to leave. No arrests were ever made.

Around 9 p.m., Northville's Wayne Harrison revved his red Escort into the parking lot with a carload of guys. He told us someone dropped a bucket of cooking grease into the pool a couple of nights ago. Harrison suspected it was a Denny's employee, irate because skaters continually used the restaurant's bathrooms and asked for water, but rarely sat down for a meal. ►

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A burly nineteen-year-old photography major at Wayne State, Harrison was the only shirtless skater in the pool. He had a four-inch scar on his right bicep and several smaller ones on his chest. He dressed in black and wore two thick silver chains with crosses around his neck.

"We were out here yesterday morning scrubbing," he said. "That didn't work. So we used bleach and degreaser. That didn't work." After three hours, they gave up scrubbing and decided to go to "Plan B."

"We just set it on fire," he said matter-of-factly. He returned later that night with some friends, poured three gallons of gas into the pool, and lit a match. "The cars were running in neutral and we left in a hurry. We drove down about a mile or two and you could see the solid black smoke. It was a last resort idea, but it worked."

Ultimately, Woodrow's creativity won out. Nearly three weeks after our visit, he hired a bulldozer and had the pool filled with boulders and dirt.

When we returned, there was no sign that this was once a hot spot for skaters. Dirt was piled high in the deep end. The deck was scarred with graffiti and loose boulders. The leather couch had been dumped in the deep end and lay upside down in a pool of mud.

Later, the skaters returned and stuck an old skateboard in the dirt like a tombstone.

"RIP" it said. "Here lies the Denny's Pool. A lot of fun for a little while."

SARA GAY DAMMANN

Rebuilding St. Helena light

How Boy Scout Troops 4 and 61 spent their summer vacation

A year ago, anyone visiting the venerable St. Helena Island lighthouse in the Straits of Mackinac had to pick their way through poison ivy, brambles, fallen bricks, and shingles. Built in 1873, the 71-foot conical light tower is still a major navigational aid, but since it was automated in 1922, the adjoining keeper's house, the oil house, and other outbuildings have been rotting and falling apart.

Anyone visiting the island this past June would have found a sort of orderly pandemonium. Fifteen to twenty shouting, laughing boys, aged nine to fourteen, scurried about or crawled on hands and knees, raking and picking up refuse, leaves, weeds, and junk (some of which had historical value) at the base of the brick light tower and abandoned living quarters. The growing transformation was being overseen by Dick Moehl, an elfin, middle-aged investment broker from Ann Arbor. The volunteers doing the grubby cleanup work were Ann Arbor Boy Scouts from Troop 61, sponsored by Domino's Pizza, Inc., and Troop 4 of the First United Methodist Church.

"About ten years ago, I had a screwy notion that lighthouses would soon become a thing of the past, so I began looking around," Moehl said. "Lighthouse automation began in the early part of the century. The last two to be automated in the Great Lakes were at Point Betsey in Michigan and at Sherwood Point, Wisconsin. They first lit the light in this lighthouse on September 20, 1873. It was manned by the Light House Service until 1923. Today, its light is powered by solar panels and batteries."

As he talked, Moehl carefully picked his way along the narrow, crumbling cement sidewalk that wound from the lighthouse to the beach. The worst of the lush growth of poison ivy had been removed from the path, but the scouts still wore boots and socks wherever they walked. Several stacks of lumber lay in piles, where scouts sorted for still usable boards and discarded the others. The evening's campfires would be fueled by discarded scraps.

Other lighthouse buffs throughout the nation became concerned with the fate of lighthouses at the same time as Moehl. The Great Lakes Lighthouse Keepers Association (GLLKA) was formed in 1982; Dick Moehl is its president. The U.S. Lighthouse Society and the U.S. Lighthouse Preservation Society were organized quickly thereafter.

GLLKA members began looking around for a lighthouse to adopt. They learned that the Coast Guard had determined in 1980 that the buildings at St. Helena, other than the light tower itself, were an "attractive nuisance" and should be razed. In 1986, Moehl and other GLLKA members looked it over with Tom McGrath, National Park Service Regional Historical Architect. McGrath advised that the buildings were "worthy of preservation and to put on a coat of paint on the woodwork to protect it while we made plans," Moehl recalled.

Before restoration could begin, there was the problem of working with the two families, descendants of the late Senator Prentiss Brown, who own most of the 240-acre island, though they have no buildings on it. Eventually Prentiss Brown Jr. donated some 2,600 square feet of white cedar shingles. Another family member, James Brown, cut the necessary rafters, joists, and roof boards in his portable saw mill. Between mid-February and mid-March 1988, St. Ignace contractor Rick Weiss brought the lumber across the ice between the Upper Peninsula shore and St. Helena.

GLLKA arranged to place the lighthouse on the National Register of Historic Places, and Moehl got a $20,000 federal grant toward the restoration work. The grant had to be matched by in-kind labor. "When I was driving home last fall, I got to thinking about my days with Boy Scout Troop 4, and particularly of Scout Master Jack Edwards and his ability to get things done," Moehl recalled. "So I called him up and asked him if it were possible to get help from his troops."

Edwards agreed, and recruited Troop 61 as well. In May, a group of scouts visited St. Helena Island with Edwards,

Moehl, and Tom McGrath to make plans. Once school was out in June, the scout volunteers were driven to St. Ignace and then taken to St. Helena by Bill Shepler in one of his Mackinac Island ferries.

As he stirred a huge pot of Dinty Moore beef stew, Jon Morrison, fourteen, talked excitedly about his project. A freshman at Pioneer this fall, Morrison made drawings of the light tower and adjacent buildings. In eight days on the island, he and fellow scouts measured everything pertinent from the ground to the rooftops. Much of it was already committed to paper before he returned home. Morrison has been invited to work with Harry Newton, model builder at Domino's headquarters, to complete a scale model of the St. Helena Light Station for his Eagle Scout project.

The scouts were on the island from June 18 to June 24. In all, Dick Moehl painstakingly calculated, twenty-six scouts and nine adults contributed 672 hours of labor, with an in-kind value of $3,580. To celebrate, GLLKA issued a special "St. Helena edition" of its publication, *The Beacon*.

Inaugurating the new stickball stadium

The only problem is when the foul pole drives off

When construction of Bo Schembechler's Center of Champions ruined its playing field, Ann Arbor's smallest athletic league didn't complain.

There were no angry letters to the editor, and even though many of the league's regular players are attorneys, nobody filed a lawsuit claiming that Bo should have assessed the impact of his project on a rare species of sport before he tore up the parking lot just south of Yost Ice Arena.

Instead, Ann Arbor's stickballers (the league doesn't have a formal name) relied on their game's traditional resilience. They picked up and moved. A site selection committee appointed by the league's commissioner, Norm Epstein, combed the city for brick walls next to expanses of asphalt that are relatively unused on Sunday afternoons. In only three weeks, the committee issued a consensus recommendation: Forsythe Middle School on Newport Road.

The first game there got off to a late, slow start. At 5:20 on a Sunday afternoon, six men and one woman ranging in age from about twenty-five to fifty were wandering around the parking lot south of the school, trying to get their bearings in the new location.

"Hey, commissioner!" Kurt Berggren shouted. "Explain the ground rules!"

"Okay, just a minute," replied Epstein, a tall, tan chiropractor. "We're making them up." He and Ron Plunkett conferred, pointed, and gestured for a while longer before announcing that the left-field foul pole was a white car, and the right-field pole was a big tree. Then they chose teams.

Plunkett's team had only three players, so he invited us to hit, even though we had never played stickball before. Neither had Grace Lousma, who was also on his team.

There was a chorus of instructions for the two rookies. Batters stand next to the strike zone—a large square marked in chalk on the wall—and swing a four-foot-long broomstick. If you don't swing and the ball hits the strike zone, a strike is called. If it hits outside the strike zone, it's a ball.

"I can see that this is another game that discriminates against short people," Lousma said as she walked over to examine the strike zone, which reached above her blond hair. "Yeah, but the bat is pretty long," someone offered. When

CHRISTINE ROSS-CAVANNA

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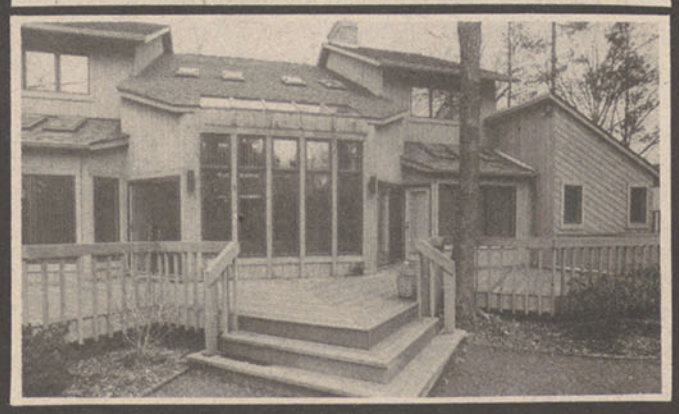

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Lousma asked about the bases, she was told, "there aren't any. You just keep track of the base runners in your mind. You don't have to run."

The origins of stickball are lost somewhere in the murky history of New York City's immigrant neighborhoods. In its purest form, it is played on a narrow street jammed with parked cars. Berggren and Epstein, the only two New Yorkers in the Ann Arbor league, grew up playing the game under those ideal conditions. So did Steve Fein, who is from Bayonne, New Jersey. The rest of the Ann Arbor regulars, mostly from small cities in the Midwest, played baseball or softball before Epstein introduced them to his favorite sport four years ago.

"I missed stickball," he explained before walking out to the pitcher's mound, which was just a flat, unmarked place on the pavement. "So one day I called up a bunch of guys. A few of us had played before, and we taught the others. Now we play just about every week, from April through November."

"Play ball!" someone shouted. Plunkett, looking serious, took his place in the batter's box. He was wearing a White Sox cap and batting gloves. But just as Epstein wound up to deliver the first pitch, John Stark shouted, "Wait! This is the first pitch in the new stadium. Let's have a moment of silence, or something."

It was a short moment. Epstein reared back and fired a green tennis ball into the strike zone, where it ricocheted in a cloud of chalk dust. "Strike one," Epstein said, calling his own pitches.

After a few more pitches, Plunkett lifted a pop fly to right field. "Now there's a man on first," Stark explained. "If you hit a ground ball that gets caught in front of that No Parking sign [just beyond the pitcher's mound], you're out. Any ball caught in the air is also an out. If a ground ball gets through the 'infield,' it's a single. In the air a little further out, it's a double, and a little further than that, it's a triple. What's a home run here?" he asked Epstein.

"On the grass," Epstein said, pointing to the far end of the parking lot, about 120 feet from home plate. Berggren was up. He said he would probably hit one into the grass, but Epstein brushed him back, then got him to swing at a pitch that was high and outside before he connected for a sharp ground-ball single to left.

Lousma hit a pop-up single to right to load the bases in her first-ever stickball at-bat, Stark struck out, and we drove in the first run. Then Plunkett and Berggren tripled, and the team batted around a few more times. Epstein looked a little depressed. "I just don't have my stuff today," he said. A few minutes later he finally retired the side.

Al Newman was the first batter for Epstein's team. Plunkett struck him out with three wicked curve balls. "He looks pretty tough," Fein said, "but he can't throw breaking balls like that all day, not in weather like this." It took a lot of energy just to stand there in the sun, much less play. The temperature was at least 90 degrees, and the humidity was even higher.

"Hey, we're losing our foul line!" Stark yelled from the outfield. A departing tennis player got into the white car and drove out of left field. Epstein made a quick decision. "Just use that yellow piece of paper there," he said, wiping his brow and sipping from a bottle of water.

Plunkett, staying tough through the first inning, walked Epstein but struck out Fein and Bob Guenzel. "There's a certain odoriferous effervescence here," Berggren said when he came in from the field and joined his teammates in what passed for a dugout. They were standing in a bare spot between home plate and three overflowing dumpsters. "We've got to talk to the school board about getting the garbage out of here for Sundays," Berggren said.

Plunkett turned on the radio in his car and tuned in the Tigers game from Seattle. The Tigers were losing 4 to 0, but Plunkett's team had loaded the bases, so he stepped into the batter's box, swung at the first pitch, and smashed a grand slam into the school yard. As his team's cheers died down and Epstein brought in a relief pitcher for himself, Ernie Harwell's deep baritone was discussing rotator cuff irritations and elbow surgery.

By the end of the fourth inning, Plunkett's team was ahead 10 to 0. The mercy rule was invoked, new teams were arranged, and the game started over. Epstein was back on the mound, but this time his team built up a 5 to 0 lead. He looked confident.

So did Lousma. She was hitting 1000 when she came up to bat in the third inning of the new game. "Brush her back, Norm!" Fein yelled. "She's always hitting to the opposite field."

"Hit her, Norm!" yelled Stark. "She hasn't been hit yet."

On the next pitch, Epstein blasted a fast ball high and tight that smacked Lousma just above the elbow. She wasn't hurt, but Epstein was embarrassed, even before everybody ribbed him about it. "Jeez, Norm, I wasn't serious," Stark said.

"That alone," Plunkett speculated, "is worth the Cy Goldberg Award."

He explained a few minutes later that the Cy Goldberg Award is presented at the annual stickballer end-of-the-season banquet, along with the Golden Stick. "Actually," he said, "every regular player always wins an award. Those two are just the most prestigious."

Lousma kept batting. "You don't get a walk if you're hit by a pitch," Guenzel explained. "Only if you're hit in the mouth, and sometimes not then. It's up to the commissioner, who is also, right now, the pitcher." On the next pitch, Lousma took a vicious swing, and the stick flew out of her hands and crashed into a dumpster.

She was not the only player who seemed to be losing her grip. As the game wound down, everybody was obviously tired, but Plunkett still had enough energy to hit a homer and bring in the winning runs. "That'll make film at eleven," Stark said, as the teams headed for the coldest showers they could find.

CHRISTINE ROSS-CAVANNA

Return to Fuller Pool

The swimming pool as an agent of grace

A friend who recently moved to New York City was back in town over the summer, and sent us this note:

I knew about Fuller Pool for a long time before I actually went. An unathletic man from a family of athletes, I wasn't the type to take my shirt off in public. When someone finally did coerce me into spending an hour there, my skin fried in the sun and I couldn't stop thinking about my rounded, meatless shoulders.

Then I started swimming. By the end of that summer I was putting in at least a mile every day. My skin went bronze, I sprouted minor league muscles, and I felt terrific. For the first time in my sedentary life I was in decent shape, and I dropped the silly weight of shame and awkwardness I'd felt since I was a kid. Even now it's hard for me not to think of the pool as an agent of grace. That's why, when it came time to move away from Ann Arbor, I almost couldn't go—because it meant leaving the pool.

Those days I lived just up the hill in a stinky one-room sublet on Cornwell. Since I didn't work until late afternoon, I could drag myself out of bed at 10:45 a.m., stumble down to my bike, and then glide—almost entirely without pedaling—down to the pool. I'd swim hard, then read in the sun until time to go to work. I read *Walden* that summer, and it was perfect: with no plan for my future and no urgent craving for one, I could lie in the sun at the edge of the pool and feel in my bones what Thoreau meant when he wrote, "In any weather, at any hour of the day or night, I have been anxious to improve the nick of time . . . to stand on the meeting of two eternities, the past and future, which is precisely the present moment."

Not that Fuller Pool is Walden Pond. It's a scene, an urban beach, a sensual circus. Just walk onto the deck from the locker room and you're splashed with the panorama: blue sky, the green rise of the valley, the University Hospital looming on the hill, and the pool—ice blue and luminous in the sun and surrounded by hundreds of baking bodies, many of them at the very peak of youth, health, and beauty. (There are those who won't go to Fuller because they consider it a meat market, and then there are those who appreciate a beautiful body now and then and aren't ashamed to admit it.)

Lying on your back with the sky in your eyes is summertime bliss. There's the din of pop music over tinny speakers, the smell of suntan lotion, and the steady slap of hands breaking the water as swimmers move up and down the lanes of the pool.

Of course what's best about Fuller is the swimming. It's the only outdoor Olympic-size pool in Ann Arbor. When the sunlight hits the surface of the water, it jolts the baby blue bottom alive with millions of brilliant lines in crazy motion. When you swim long distance and breathe to the side in rhythm, the light show on the bottom alternates with the deep blue of the sky, and it can hypnotize you into a smooth, steady pace; you move through the water as if someone else were doing the work.

This summer I made a trip back to Fuller Pool for old times' sake. The day was murky and overcast, the pool nearly deserted. Chuck Frantz, the man in charge (he's the tall guy with the mustache), had a few minutes to talk. After eight summers at the pool, running it is not so much his job as his mission. "Parks and Recreation is not just fun and games," he said. "The whole reason we exist is so that people can use their leisure time in a way that will help them re-create their soul."

His comment brought to mind the afternoon a group of overzealous sunbathers let themselves into the storage room to get their deck chairs, a hot commodity on a sunny day. Frantz strode across the deck and gave vent. "You don't see me walking into *your* house without asking, do you?" At the time, I thought, Gimme a break, Chuck—this isn't your house. But Fuller is such a consistently inviting place largely because Frantz considers the people who come there his guests, which means he has to ride the fine line between making people happy and making them behave.

Fuller visitors are 60 to 80 percent adults, according to Frantz. Some sneak in alcohol, there are "big people who think they can do what they want to," and there are the obsessive swimmers who won't get out during bad weather. "Yesterday I announced that everyone would

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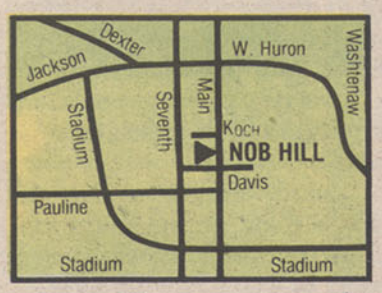

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have to clear the pool because there were lightning bolts coming down," he said, "and this guy dives in and starts swimming laps—just as we were trying to clear it. We've had to literally jump in and grab people by their feet because they wouldn't stop."

But Frantz would much rather talk about hospitality at the pool. "You can have the best of everything," he said, "but if people don't feel as if they're wanted and liked, they won't come back. And that's what we strive for most around here."

It had been more than two years since I had been in Fuller Pool. I wasn't in the water long when I discovered, to my incredulous delight, that the other couple of bad-weather diehards had left and I was the only one in the entire pool. I took off swimming on a wave of adrenalin. After being away so long, I didn't care if the weather was lousy. In the exhilaration of finding myself alone in Fuller Pool, it was easy to imagine for a moment that it belonged to me and I'd never have to leave again.

Running the Miss Firecracker Hash

A running club with a bizarre sense of humor

Nearly thirty runners of various sizes and shapes were milling about the County Farm Park parking lot when we arrived for the Miss Firecracker Hash on the eve of Independence Day. "Hashing," a relatively new phenomenon in Ann Arbor, involves running along a trail that one member of the group has marked and deliberately designed to trick the others into losing their way. Officially known as the Hash House Harriers, the club has chapters worldwide. Though some members also compete in more orthodox road races, hashing is strictly noncompetitive; its only goal is to have fun.

"Who needs a sparkler?" asked Anne Kirschke. A fit looking woman, she was wearing patriotic red-white-and-blue running shorts with rows of stars on one side and stripes on the other. Known in hashing circles as "Babe," Kirschke is a landscape architect who organized the Ann Arbor chapter last winter, shortly after moving to town. Like about a dozen of the others in the group, Babe has traveled to Pittsburgh, Toronto, Milwaukee, and San Diego to participate in hashes.

"Why don't we sing the national anthem and burn the flag before we begin," suggested one of the men, whose own dark blue shorts were emblazoned with a pair of footprints and the Hasher motto, "On, on." He pointed his sparkler menacingly at Babe's shorts.

"Let's just get on with seeing who's here so I can put their names in the newsletter," answered Babe. As the runners called out their names, she jotted them down. Audacious and sometimes bawdy nicknames are part of the lore of the Hashers, and about half of the group gave HHH nicknames: "Fly Baby" (a recent female Air Force recruit); the Alternator (who led half the group on a long alternate route at the last Hash); Eraserhead (accused of erasing the flour-marked trail during an urgent pit stop); Tar-zen (a scholar of Japanese Buddhism known for his uninhibited crashing through overgrown brush and vines); Sex and Ate (a deliberate slurring of "Section Eight," a military discharge for reasons of insanity—because of his job as a psychiatric nurse); the Pimper (given the name because he was always recruiting new female members); and the Groper, so named after she mistakenly stroked the thigh of a male hasher one dark night, thinking it was her husband's).

Jeannie, the hare who laid the course, stepped forward once the preliminaries were dispensed with. A robust blond woman in her early fifties, Jeannie beamingly announced with a slight German accent, "I chose this place because this is where I have my vegetable garden and it's very pleasant. It also has a parcours with exercise stations along the way." She then explained, for the benefit of newcomers, the meaning of the various marks she had laid down, in flour, along the way: dots, to indicate the trail; an X at an intersection, indicating a "check" to see where the trail leads; a capital letter "F" meaning the trail was a false one; and an X enclosed in a circle, indicating a "turtle check," where the lead runners waited for the others to catch up.

With the honk of a bicycle horn and the tweet of the hare's whistle, the run began. As swifter runners took the lead and scanned the grassy paths for dots, slower runners gladly lagged back to let them flush out the false trails. The leaders soon disappeared around a bend on the woodsy path, but within less than a half-mile, the back of the pack had caught up with them at the first turtle check, a sit-up station on the parcours. Up and down they bobbed, completely out of sync with each other, while the others commented from the sidelines.

"You're *really* doing the exercises!"

"Faster!"

"Slow down!"

One by one the leaders got up, brushed the dust off the seat of their shorts, and trotted down the path.

A first-time hasher, a quiet woman named Vivian, arrived just as the slower runners completed their sit-ups and continued down the trail. "This is a little faster than what I'm used to," she explained. She skipped the sit-ups and took off with the rest of the slow group in pursuit of the leaders, who had disappeared again.

"*Are you?*" called a woman in cutoffs and a rugby shirt from the back of the pack, wanting to know whether they were on the trail.

"*Checking*," someone up front called,

sniffing out the trail.

"*On, on!*" called another, indicating she had found a dot. Within several minutes, the back-of-the-packers had caught up with the leaders, who were returning from one of three "falses" laid at the intersection of two trails. Missing, however, were about a quarter of the lead group, who had ventured in another direction. Sweating from the heat and humidity, the leaders then charged down another trail, only to return quickly with the news that this, too, was a "false." The slow group, in the meantime, was closely watching Jeannie. As hare, she was the only one who knew the true route.

On, on the group proceeded, past garden plots and down residential streets, calling "*Are you?*" to the leaders.

"*On, on,*" came the response.

Around a bend, they found about half the lead group. They were partaking of the beer stop—two ice chests in the trunk of a car, filled with beer, soft drinks, fruit juice, and paper cups that the hare had placed there earlier in the day.

Sipping a cup of icy pineapple-passion fruit juice, Tar-zen introduced us to Skywalker (so named because of his job with an automotive parts company called Lucas). A leggy British expatriate now living in Troy, Skywalker had been introduced to hashing during a previous assignment in Korea.

In a clipped British accent, Skywalker explained that the Hash House Harriers originated some fifty years ago in Kuala Lumpur, Malaysia, and was patterned after the British fox hunt. Its creators were British colonialists working in what was then the Commonwealth of Malaysia who were seeking an outlet for the frustrations they experienced living in a foreign culture. The group eventually expanded to include Australians, New Zealanders, and Americans, all of whom took the tradition with them as they were reassigned throughout Asia.

Intrinsic to hashing, Skywalker explained, is a repertoire of eccentric rituals and songs, as well as beer drinking and the giving of names usually designed to evoke some embarrassing incident that happened to the recipient. The chapters in Asia are usually exclusively male, and are highly organized with a grandmaster, secretary, and other officers. "In the true tradition," said Skywalker, "the run is always held out in the countryside, over rough terrain, and is followed by a campfire with a lot of singing of absurd songs long into the night. The closest thing we've ever had to that here was the hash a few weeks ago in Whitmore Lake. We had to run through a swampy area and were up to our knees in the stuff, and then we rinsed off in the lake and had a barbecue."

"We seem to be missing more people," said Jeannie, taking a head count. Both the front and back of the pack—including Vivian, the newcomer—had taken alternate trails. They had inadvertently bypassed the beer check and were now headed back to the parking lot.

Pleasantly rehydrated, the middle group took off into the woods and back onto the parcours to another exercise station—parallel bars that were supposed to be hand-walked. Feeling the effects of both the heat and the beer, most of those in the group made little more than half-hearted attempts at crossing the bars before they, too, headed back to the parking lot. The rest of the runners had already assembled there and were delving into the drinks, which the hare had just transported from the beer check.

Reunited once more, the group reassembled at Banfield's Bar for the traditional apres. Chatting noisily above the din of a giant-screen Tigers game and waiting for Babe to begin the formalities, the hashers sat down to pitchers of beer and ice water for the high point of the night. Then Babe stood up, and everyone at the table gradually became quiet, while a waitress stared in disbelief.

On the table in front of Babe was a shiny stainless steel bedpan. Grinning broadly, Babe toasted Jeannie, who looked radiant and freshly scrubbed in a clean T-shirt and skirt, and thanked her for a superlative job as a hare. Then she poured several ounces of beer into the bedpan and handed it to Jeannie, who slowly raised the pan (known in hashing as "the vessel") to her lips and drank from it as the others sang lustily:

Here's to Jeannie, she's true blue.
She's a hasher through and through.
She's a hasher, so they say.
She tried to get to heaven,
but she went the other way.
Drink it down, down, down, down;
down, down, down, down;
down, down, down, down, down.

Before Jeannie could take her seat, someone at the table suggested a nickname for her—"Sex and Nine"—because she usually finished the hash right after Sex and Ate. With a cheer, the group applauded and broke into another song while Jeannie drank her second helping of beer:

Why was she born so beautiful?
Why was she born at all?
Why was she born so beautiful?
She's no f-ing good at all.

Only the arrival of food finally silenced the hashers.

Vivian's participation, we learned later from reading the HHH newsletter, had been completely serendipitous. She had mistaken the hashers for the Washtenaw County walking group, who meet Monday evenings at 7 at County Farm Park. The walkers' announcement in the Observer usually comes right after that of the Hash House Harriers, but they had cancelled this week because of the holiday. ■

Calls and letters

Guru wars

To the editor:

In your [August] issue, in the listings of "August Events," you have a photo captioned "The co-successor to the late Baba Muktananda as head of the lineage of Siddha meditation masters." The man pictured resigned in disgrace from the position in the fall of 1985. As a member of the local Siddha Yoga community for the past fifteen years, I would appreciate it if you would be so good as to print a correction to that effect in your next issue.

Sincerely
James Jensen

"It was captioned perfectly, actually," replies musician Paul Sihon, who provided the information. It seems that James Jensen's letter is a volley in an on-going feud within Siddha Yoga—a feud that culminated in a bizarre assault in a Burns Park home in August.

Prior to his death in 1985, Swami Muktananda designated two successors: the man pictured in our calendar, Swami Nityananda, and his sister, Swami Chidvilasananda. In 1985, Nityananda resigned—a resignation his opponents say was due to his sexual misbehavior, and he says was forced from him by physical abuse and imprisonment. Nityananda has since reasserted his claim to the co-successorship.

Sihon and Ralph Abrams, who offered organizers the use of his home on Wells Street for Nityananda's visit, say they were pressured by many well-known Siddha Yoga adherents—including musicians Madcat Ruth and Sandor and Laszlo Slomovits, therapist Collin Horn, and U-M psychology professor Dick Mann—to block Nityananda's appearance here. Fifty Siddha Yoga members picketed outside Abrams's house during Nityananda's two programs.

"The first night of the program, people got up and started yelling and screaming and spitting on Nityananda," Sihon recalls. "The second night, after the program was dispersed, four guys came running up to the house. The outer door was blocked open by people's shoes, but someone closed the inner door." A man on the porch was "kicked in the chest and into the bushes. They kicked in the door, knocked down this big guy who's disabled, and threw skunk oil on Nityananda."

The Ann Arbor News *noted the assault in its "Police Beat" column under the headline, "Demonstrators assault visiting religious leader." The* News, *too, got a letter from James Jensen. "The demonstration I participated in was completely peaceful from beginning to end, on both evenings," Jensen protested. "The man was assaulted after all the demonstrators had left to go home."*

"There is some truth in the denial," Sihon agrees. But he and Abrams are convinced that the protest and the assault were simply different tactics in a campaign to silence the unwelcome guru. They and others in the house recognized two of the assailants as residents of Siddha Yoga ashrams in Oakland, California, and South Fallsburg, New York.

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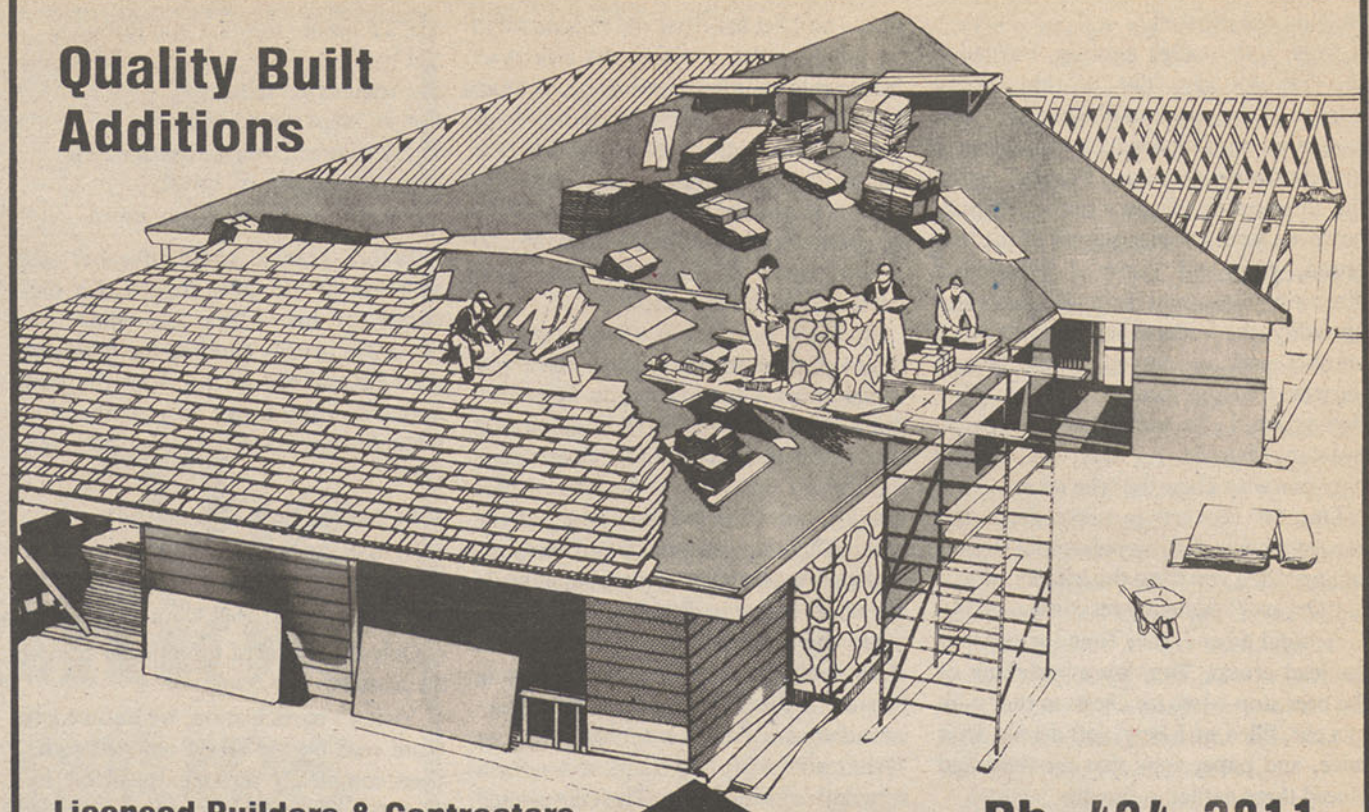

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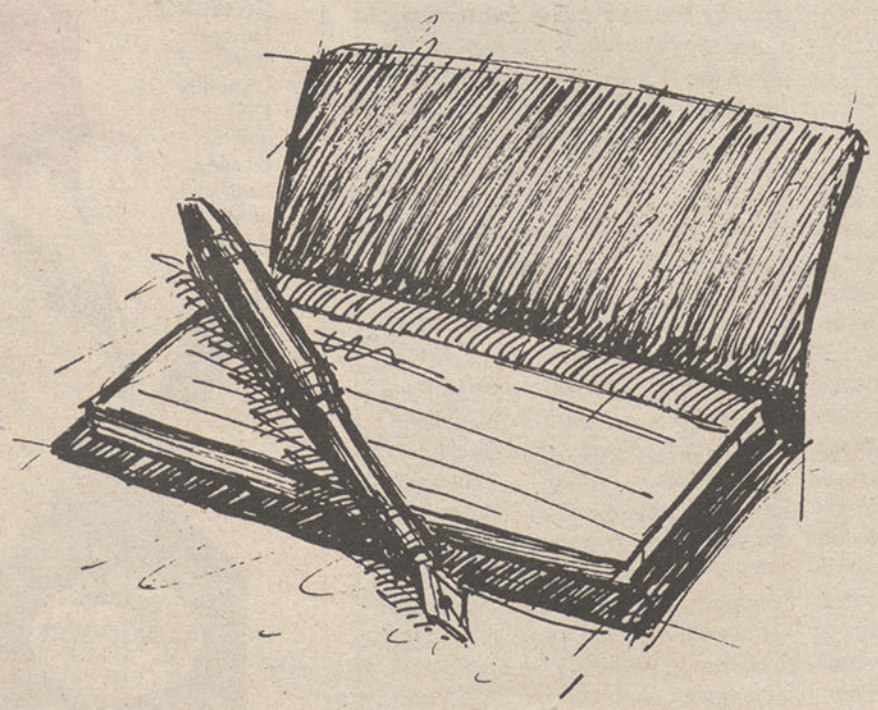

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Lofty ambitions at the sewage plant

Frank Porta wants the city to have "one of the top wastewater plants in the country."

Condoms and plastic tampon inserters are bad. Tiny bubbles are good. Sludge is on the bottom, scum is on the top, and a few thousand gallons of raw sewage overflowing into the Huron River is "a drop in the bucket."

Those are some of the more trivial basics of wastewater management, and Frank Porta, superintendent of Ann Arbor's Waste Water Treatment Plant, is pleased to explain them—even offering, with a laugh, to provide samples of both scum and sludge to a visitor. But Porta, a fifteen-year veteran of Detroit's wastewater treatment facility who came to Ann Arbor in 1987, has much grander schemes to talk about these days.

As Porta toured the sewage plant on August 11—accompanying a group of contractors bidding on an improvement project—it became evident that this man has great dreams for the complex he oversees. He prowls the plant with an almost Belushi-like intensity, his personalized white hard hat bobbing. Even when we stop at a drained tank and see the most intractable of the city's waterborn refuse—a three-foot pile of prophylactics, plastic insertion devices, and a few syringes—he takes it in stride. (Such nonbiodegradable detritus is eventually burned in an incinerator at the plant.)

The Dixboro Road plant is enormous, thirty acres on the city's far east (downstream) side covered with an assortment of buildings and machinery. It is enlivened by recent high-tech additions and enriched by the bulky, Depression-era contraptions that have survived the plant's fifty-four-year history. Since its 1935 construction, the plant has been expanded twice—in 1951 and again in a massive addition begun in 1977 and completed in 1983. Now, as the daily flow through the facility continues its slow increase—it's about 20 million gallons a day now—as old machinery wears out, and as new technology makes better safety and quality available, Porta believes it's time to improve service again. "We're looking to getting some recognition for Ann Arbor," he says, "as one of the top wastewater plants in the country."

Perhaps envious of his colleagues at the water treatment plant upstream—whose new charcoal filtration system has dramatically improved the taste of the city's tap water—Porta has no less than thirty-one projects on his dream list of improvements to be made in this fiscal year. They range from upgrading the skills and knowledge of plant personnel to the replacement of several outdated computers in the plant to "other things which could only be appreciated by someone in the wastewater field," Porta says. "Besides, none of that matters to the guy who's got sewage in his basement." Some of the changes could, however, prevent accidents—like the one last summer that let raw sewage reach the Huron.

Porta is particularly excited about two projects: a series of "fine bubble air diffusers" (FBAD's) to be installed in both the new and the old sections of the plant and a remote telemetry system for the sewage lift stations. (Ten lift stations at low points around the city function like locks in a canal, pumping sewage up to a uniform elevation.)

"Look at that," Porta said excitedly, as we passed the FBAD's being tested in the older aeration tanks. "Look at how much more activity there is in the water. It's amazing!" The tanks employ microbiologically activated sludge to consume pollutants. The tiny bubbles produced by the new FBAD's require less air volume to transfer a given amount of oxygen to the bacteria in the tanks, says Porta, and "less air volume means less energy needed to run the blowers, and that means saving money."

In fact, the FBAD's could save the city $200,000 a year, thus paying for their installation in about five years. To the uninitiated, though, the bubbly brown pool Porta was so excited about looked a lot like the other brown pools, only a little frothier.

The remote telemetry system is an application to wastewater treatment of the Police Department's newfangled communications system. Currently, when something goes wrong at one of the unmanned lift stations, an alarm light is illuminated at the police dispatcher's office. The dispatcher telephones the wastewater plant, and a crew is sent to the lift station. Calls like this occur about once a week, Porta says.

The problem is that the warning light tells the dispatcher nothing about the nature of the trouble. The new system would use the Police Department's 800 MHZ radio frequency to transmit data from the lift stations to personal computers at the wastewater plant. With new software, the operators at the plant will be able to call up a detailed color diagram of the lift stations on their computer screens, showing where the problem is and diagnosing whether it is mechanical or electric. "We won't have to send people off on wild goose chases anymore," Porta says. "We'll be able to identify the problem right here and send exactly the right people and equipment to respond."

At the end of the tour, as the contractors asked final questions, Porta accepted their congratulations on the plant. "Maybe you'll remember us the next time you flush the toilet," he said, smiling. But we noticed that, on one of the hottest days of the summer, after a ninety-minute walk through the plant in the broiling August sun, all the contractors walked past the drinking fountain outside Porta's office and not one took a drink.

"I never thought about that before," Porta said later when we asked him about the incident. "People take drinks from the fountain. I work out here all day, and I still do."

Council's surprising summer

Second thoughts forced abrupt reversals on employee contracts, housing, and parking structures.

City Council usually spends the summers avoiding everything except routine administrative matters, while members recover from the spring elections and budget deliberations and prepare for the autumn political wars. This summer, however, council was not only confronted with several major policy decisions, but it chose in each instance to reverse previous city policy.

One of the reversals was fully anticipated: council's dominant Republican caucus forced revisions of a city housing policy first adopted in 1988 by an outgoing Democratic majority. But council surprised everyone, including themselves, with sudden about-faces on the other three matters. In dealing with the proposed two-year police and fire contracts, council outdid itself with a double reversal, at first rejecting settlement terms it had encouraged the administration to pursue, then ratifying slightly modified versions of contracts with the three police unions. Last-minute changes of heart also resulted in postponement of the already long-delayed reconstruction of Plymouth Road and scuttling of a council-approved plan for building a city parking structure behind Kline's.

Council's summertime votes were full of surprises for anyone with simple notions about the role of partisanship in city politics. Partisan loyalties counted for nothing in the unanimous decision to hold up the Plymouth Road project or in the initial vote on the police and fire contracts. The contracts were rejected by a 7–4 vote that found members of both parties on both sides of the issue. The police contracts were eventually ratified unanimously by the six council members—three from each party—in attendance at a hastily called special session.

On the other hand, deep-seated partisan disagreements about the city's future—held in abeyance during Mayor Jernigan's first term—erupted into fierce partisan battles over housing policy and the Kline's lot parking garage.

In a nutshell, this is what happened:

Police and fire contracts

Council's initial rejection of the two-year police and fire contract was a major setback for city administrator Del Borgsdorf. Borgsdorf had presented council with the city's first *negotiated* settlement with both public safety unions in nearly a decade. (Compulsory arbitration, or the threat of it, has dictated the terms of most public safety contracts since it was instituted in 1969.) Borgsdorf had even persuaded the police and fire unions—stung by staff cuts resulting from the city's recent budget

Frank Porta figures new air diffusers should save the city $200,000 a year.

CHRISTINE ROSS-CAVANNA

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EQUAL HOUSING LENDER

crisis—to agree to a two-year wage freeze and to drop contract provisions preventing the city from dipping into its robust pension fund to pay for retirees' health insurance. This latter concession alone was worth nearly $500,000 annually to the city's beleaguered general fund.

Council initially turned down this settlement because it was not convinced the city was getting enough to justify what it was giving its police and fire unions: a reduction in retirement requirements from fifty-five years of age and ten years of service to fifty and twenty. Several council members, abetted by disbelieving constituents and a scathing *Ann Arbor News* editorial, were skeptical of actuarial figures showing that annual savings in general fund payroll costs resulting from the two-year wage freeze would offset the annual cost to the pension fund of the lowered retirement age.

Acknowledging that he probably could have done a better job the first time, Borgsdorf responded to this initial defeat by trying again to convince doubting council members of the settlement's fiscal soundness. He also negotiated a minor change—amending the 50/20 retirement minimum to 50/25 in return for consecutive 0.5 percent pay raises—to reduce the liability to the pension fund.

Council then accepted the police contracts but turned down the fire contract. Led by Mayor Jernigan, several members balked at a provision barring the city indefinitely from trying to take back the fire fighters' right to count accumulated overtime, compensatory time, and unused sick leave in calculating their pensions. Those qualms mean the fire fighters' contract is almost certainly headed to binding arbitration.

Housing Policy

The city housing policy is a classic partisan issue—not because either party sees political gain in it, but because Republicans and Democrats disagree strongly on how and when the city should intervene in the local economy.

The rancorous partisan fight came over a provision to "encourage and assist" the inclusion of a mixture of housing costs "within each development." The Republican majority voted to delete this provision from the housing policy, characterizing it as "a mandatory low-income set-aside" that would unfairly boost the cost of other homes in new residential developments. Democrats insisted they merely wanted someone in city hall to lobby for greater housing diversity during the planning process. They accused the Republicans of misrepresenting the issue, charging that the real reason for their objection was that they were "opposed to socio-economic integration."

Despite the strong language, a bipartisan agreement was eventually worked out. Revised to give what Republicans argue is more balanced attention to the needs of both middle-class home buyers and low- and moderate-income renters, the housing policy was approved by a 9–2 vote, with only Republicans Terry Martin and Joe Borda dissenting.

Kline's lot parking structure

In June, council Democrats had joined Republicans to approve a detailed Downtown Development Authority (DDA) plan for the proposed parking structure along South Ashley Street behind Kline's department store. A month later, they reversed themselves and sabotaged the project when they withheld the eighth vote required to purchase land needed for it. The Democrats said they intended to vote against all future DDA parking structures until the DDA makes a high-priority commitment to their favored means to revitalize downtown: creating more housing, including low- and moderate-income housing.

The turnaround was provoked partly by an *Ann Arbor News* editorial that argued that housing was too expensive for the DDA to get involved in. "If housing is so expensive that we have to leave it to the private sector," replied Democrat Larry Hunter, "then parking, which is certainly expensive, can be left to private enterprise to take care of, too."

Hunter's speech triggered an almost instantaneous reexamination of priorities in council's shrunken Democratic caucus. First, Ann Marie Coleman spoke up to reverse her previous support of the structure. Then Liz Brater, council's dominant Democrat these days, announced she would support the structure only if the DDA also set aside $5 million for affordable housing—a stipulation the Republicans weren't about to accept.

Mayor Jernigan announced that he intends to push forward with a smaller DDA parking structure on land the city already owns behind Kline's—an action that would require only six council votes. However, it remains to be seen whether a structure can be designed for the smaller lot that can both provide enough parking spaces and satisfy west side residents concerned about its impact on their neighborhoods.

Plymouth Road

The decision to delay work on Plymouth Road was largely based on council's interest in seeing it rebuilt with concrete, which costs more to install but less to maintain than asphalt. There is a longstanding suspicion among council members that city engineers don't fully consider whether the so-called "life-cycle cost" of a concrete road might actually be lower than that of an asphalt road. Unless city engineers make a compelling case against it, there is consensus on council to insist that Plymouth Road be rebuilt with concrete.

Council's vote was also influenced by the advice of former Third Ward councilwoman Jeannette Middleton, who urged rejection of a $1.39 million bid for the first phase of the Plymouth Road widening. Often sharply critical of the city's engineering department during her years on council, Middleton argued that the city could save 5 to 15 percent on the cost of the project by seeking bids in the winter, during the construction industry's off-season. The first two phases of the project—from Nixon Road west to just east of Barton Drive—are now scheduled for the 1990 construction season, and the final phase for 1991.

The Section Eight nonscandal

Ann Arbor's HUD rehab program looks clean, but ineffective.

The federal Department of Housing and Urban Development (HUD) scandal was front-page news in the *New York Times* for most of the summer. As the sordid tale of influence peddling expanded, it became increasingly apparent how lucky Ann Arbor was to miss out on the worst of the largess. (As noted in Inside City Hall in March, the politically connected law firm of Burnham, Connolly tried to land HUD discretionary funds for the city before collapsing in bankruptcy last year.)

Curious about one area where Ann Arbor has recently obtained significant HUD funding, we got in touch with William Hampton of the city Community Development Office. Until the end of June, Hampton ran the city's HUD Section Eight program, which uses federal funds to subsidize apartment renovation for low-income tenants. Hampton was cooperative and responsive to our inquiries from the beginning. He explains that HUD has spent nearly $600,000 funding forty-eight projects in Ann Arbor since fiscal 1984. An Observer review of the list of recipients turned up no political or party figures, and the sums involved were small: in all, 277 units were rehabbed at an average price of only a little over $2,000 each.

Whether those improvements have benefitted many low-income tenants is another question. Hampton stresses that whenever a rehabbed unit comes open, the owner is obliged to make it available to tenants receiving HUD rental vouchers and certificates. But HUD has been much stingier with its assistance to tenants than with rehab funds to property landlords. "With as few vouchers and certificates as we have, and when you consider that we have to match up the number of bedrooms as well as the number of people, it's very hard to match them up," Hampton acknowledges.

The bottom line is that for all the HUD money spent fixing up buildings, only 19 percent of the 277 units in town are currently occupied by the subsidized low-income tenants they were designed for.

As of July 1, control over Section Eight funds was transferred to the city Housing Commission as part of the on-going city hall reorganization. It remains to be seen what effect the change—and the on-going shake-up in Washington—will have on a program that so far has done better at providing money to landlords than providing housing to poor people. ■

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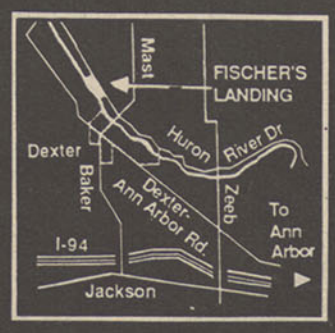

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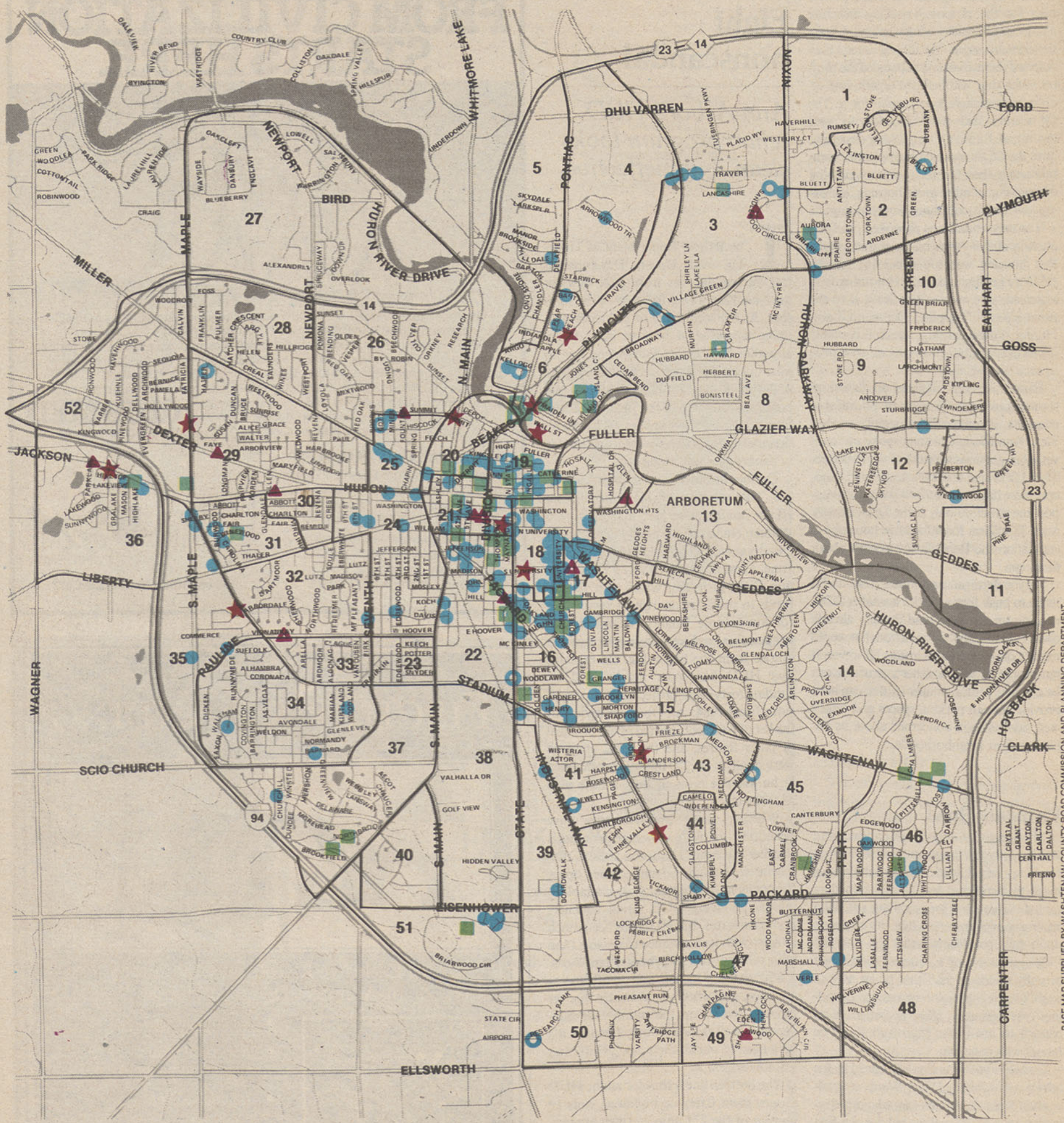

BASE MAP SUPPLIED BY WASHTENAW COUNTY ROAD COMMISSION AND PLANNING DEPARTMENT

KEY

- Burglary
- Attempted Burglary
- Sexual Assault
- Attempted Sexual Assault
- Vehicle Theft
- Attempted Vehicle Theft
- Robbery

These are the major crimes and attempted crimes reported in Ann Arbor during July. The symbols indicate the location *within one block* of all burglaries, vehicle thefts, sexual assaults, and robberies.

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JULY CRIME TOTALS

(includes attempts)

	1989	1988
Burglaries	151	208
Sexual Assaults	13	9
Vehicle Thefts	46	50
Robberies	11	13

The lost art of counterfeiting

A criminal profession is disappearing under the onslaught of credit cards and color copiers

We went to see Ann Arbor Police Detective Norman Olmstead in July to get his reaction to the rumor that counterfeit money runs rampant during the art fairs. "I think that's just a rumor," the detective says. "I don't recall ever having it happen. It's just much easier for people to use stolen credit cards. In the last three years, we've had at least three different stolen cards used each year. The artists just have these temporary credit card machines set up, and there's no way for them to check them. It's not until they get back to their hotel rooms that night and call in the card numbers that they realize they've been had.

"For the most part, though, these people are amateurs," Olmstead says of art fair frauds. "I mean, it's hard for a crook to set up his own gallery to sell this stuff. The exception is a five hundred dollar ring they might get with some precious stones in it that they can pawn for seventy-five dollars."

That fits a pattern the twenty-four-year veteran of the department's bad checks/fraud division has seen in recent years: counterfeiting, which he calls "an art," has all but disappeared. Credit card fraud, either through theft or manufacturing or alteration, has replaced it. And yesterday's cunning forgers have given way to today's drug-driven, careless practitioners.

The checks/fraud unit's investigations of credit card frauds have increased steadily in the last five years, from fifty-four in 1984 to eighty-eight in 1988. This year, Olmstead predicts that number will hit triple digits for the first time.

Alteration of credit cards used to be a simple crime. Under high heat, the embossed letters and numbers flattened out and disappeared, allowing a new name and number to be printed in their place. It was relatively easy for thieves to emboss new numbers onto old, invalid cards. Only when it was sloppily done was the alteration easily detected.

In recent years, Mastercard/Visa have added security features to their cards—holograms, different typefaces, matching printed and stamped numbers—that have made alteration much more difficult. These days, most credit card crimes are simple thefts.

Aside from the art fairs, Olmstead says, credit card thieves have two year-round "happy hunting grounds" in Ann Arbor: the campus and fitness clubs. "Students are a dream come true for these people," he says. "They're away from home for the first time, none of them are what I would call streetwise, and security is the last thing on their minds."

The popularity of fitness clubs is a more recent phenomenon, but also the workplace for Olmstead's favorite thief of the last year. "He would go out to a place like Vic Tanny's," the detective says, "and get changed in the locker room very slowly, looking for some guy in a three-piece suit or whatever. Then he'd look at which locker the guy used and go work out. But he'd come back in before the guy, pop his locker open, and take his plastic. The thing that was smart about this guy was he'd leave the money and the wallet and just take the plastic. That way he had some time before the guy used his cards. Someone would notice the money was gone right away, but he might open his wallet ten times before he noticed his credit cards were missing."

Bad check offenses, or forgeries, have averaged just over 234 a year in Ann Arbor over the last five years (1984–1988). Like credit cards, checks have become more difficult to fake during Olmstead's tenure on the force, as imprinted names and addresses in the corner have become nearly universal. But as with plastic, forgers have continued to succeed when merchants fail to take even the most rudimentary precautions.

Although stores are far more liable for fraudulent checks than they are for credit cards, most salespeople seem easily fooled, according to Olmstead. The romantic image of an artistic forger with a steady, precise hand does not apply locally. "I'd say that on the average, about twenty percent of the bad checks we get have the person's name misspelled in the signature. Now, the person whose checks they are has had that name all his life, right? So if he suddenly misspells it, I think that might make me a little suspicious."

A couple of times a year, forgery takes on another aspect: signature tracing. Holding the check up to a bright light, a forger can trace it onto other checks or documents, usually well enough to fool a casual observer. Olmstead is not impressed, however. "A guy doing that can't duplicate it fast enough to be convincing," he says. "He couldn't copy it the same with a teller watching. And even the tracings, if you look at them close enough, are just a little uneven, squiggly. It looks like a little worm crawled down the pen and onto the paper."

Forgers are also becoming more careless, in Olmstead's view. He estimates that about half the cases he sees are drug-related, and says he can usually recognize them when they are. "You can tell someone's on drugs from what they're writing the checks for," he says. "Lots just made out to cash, or for things like TV's and camcorders, things that are easily resold. And they don't care about getting caught. It's just, 'get the money, get the money.' They don't make any effort to space it out or anything."

Which brings Olmstead back to the lost art, counterfeiting. Even if it were still a popular offense, the AAPD would rarely get involved with it. Any discovery of more than ten fake bills warrants investigation by the state police, and the U.S. Secret Service handles virtually all major counterfeiting cases and even some minor ones. "If we find more than one bill," Olmstead says, "we can give the Secret Service a call, day or night, and they'll be here."

But the AAPD is at least aware of it when it does happen. A $1.5 million counterfeiting bust by the Secret Service near Kalamazoo in July captivated Olmstead, and he can remember days when fraudulent currency was far more common in Ann Arbor than it is now. "Ten years ago I think was its peak around here," he says. "But it's dried up. There's just nobody out there willing to take the time to learn how to do it. It really is an art, and it takes someone with a lot of printing skill to make it and a lot of savvy to dispose of it.

"The paper is the most difficult," the detective goes on, pulling a $1 bill from his wallet, holding it to his ear, and snapping it taut between two hands. "By now, I can tell most of the time if a bill's genuine just by the sound of it. Plus, it has to be durable. If you carry a normal piece of paper around for a couple weeks, there's nothing left.

"There's other things, too. See these little red and blue lines, almost like hairs?" the detective asks, pointing to the white background on the bill. "They're little silk threads, right near the surface, that come off if you scratch at them with a pin. The colors of ink are hard to get just right, too, and the pictures of the presidents—well, on real money, the artists are so good that the presidents seem to have a little twinkle in their eyes. On counterfeit, they have a very dull expression."

Alas, most of today's counterfeiters never even take a stab at giving Andrew Jackson such zip. Olmstead says most of the fake bills around are $1 bills with the numbers from twenties pasted to the corners. (This is why bank tellers are trained to look not at the numbers on the bills but at the presidents in the middle.) Poorly lit bars and crowded fast-food joints are the hot spots for passing these bogus mock-ups, and the volume has to be low because even the most unwitting bank employee might suspect a customer trying to exchange a shopping bag full of clipped twenties.

The only other counterfeiting that still occurs regularly, according to Olmstead, takes advantage of two new technologies: color photocopiers and change machines. Though it's a violation of federal law to photocopy currency, most advanced color copiers can produce facsimiles good enough to make it through laundromat quarter machines.

"Once or twice a year someone cleans out a laundromat," Olmstead says. "Mostly ones, but there are some machines that take five-dollar bills too."

Photocopy counterfeiters, like the criminals using bad credit cards at the busy art fairs, take advantage of their victims' preference for volume over security. "You can adjust the sensitivity on those things," Olmstead says of the dollar changers. "If you turn it way up, it's hardly going to accept any fake bills, only the very best ones. But the people running them want lots of bills to work, so they turn the machines way down. They don't want anyone not spending their money just because their bills are wrinkled. So these cases are the price they pay." ■

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Peter Steiner's farewell

The retiring LS&A dean leaves behind controversy, solid accomplishments, and sage advice to his successor.

In the midst of preparing to leave office in July, moving boxes piled on the floor, LS&A Dean Peter Steiner was asked what advice he would give his successor, Edie Goldenberg. First, Steiner said, he would emphasize the importance of setting her agenda, and not being "pushed off-track" by the clamor of "special interests." And, second, the departing dean said he'd advise her "to retain both the strength and the courage to say 'No' when 'No' is the right answer."

Saying "No" was, by all accounts, never a problem for Steiner, sixty-six. The former U-M law professor and economics chair, who has headed LS&A for the past eight years, is routinely described by LS&A faculty as a "tough-guy" dean, sometimes abrasive, and always willing to take unpopular actions if he felt they were in the college's interest.

Accusations of racism stemming from a typically blunt-spoken comment ultimately made Steiner controversial outside as well as inside LS&A, diminishing his influence in his last year in office. But few would deny that his legacy is impressive. Steiner proved exceptionally successful in retaining and recruiting outstanding faculty, both solidifying and strengthening LSA's reputation.

"He encouraged the hiring of daring scholars, enhancing Michigan's reputation nationally," says English Department chair Bob Weisbuch. "It's a much more exciting place than it was ten years ago."

"He renewed an emphasis on quality that will stand the college in good stead for many years to come," says Chemistry chair David Curtis.

Steiner's achievements take on added luster when set against the backdrop of the recession-ridden early 1980's, a period of intense fiscal crisis for the U-M. Faced with severe cuts in state allocations, the university higher-ups were seriously concerned that the school's very stature as one of a handful of first-rate state universities was at stake.

Early on, LS&A was forced to take a 5 percent cut in funds. Steiner became a key player in the central administration's "smaller but better" strategy, begun by Billy Frye, who preceded him. It reduced or eliminated certain units and departments to strengthen the survivors.

"He [Steiner] was essential in a very bad period," says Political Science chair Jack Walker.

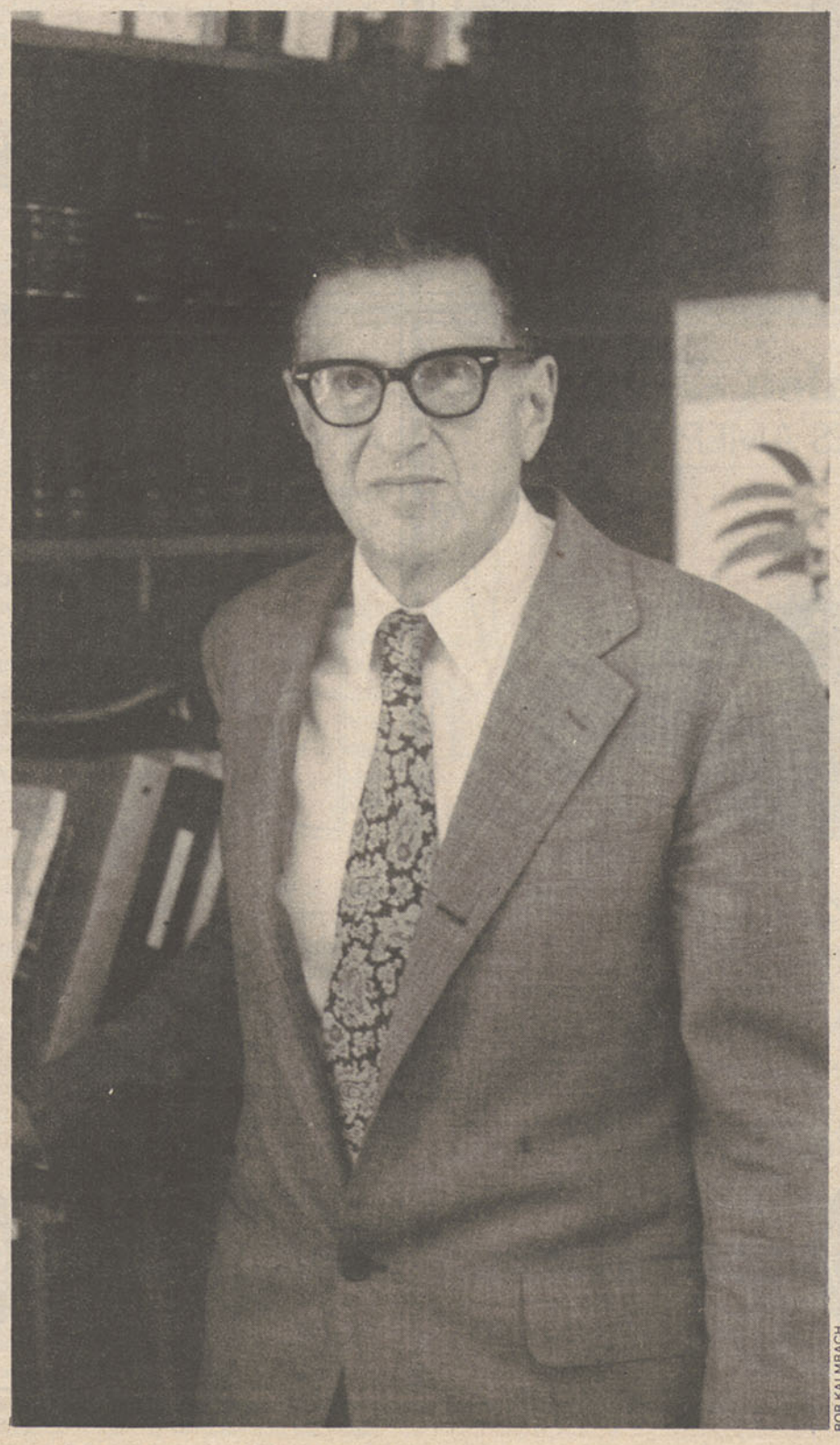
In 1982, when the U-M was still reeling from the shock of state cutbacks, some twenty-five prominent LS&A faculty members received extremely attractive offers to go elsewhere. Working with supplemental funds provided by the central administration, Steiner helped induce all but three of them to stay.

Not surprisingly, Steiner himself lists building up the faculty as his major accomplishment. "The faculty is stronger than it was ten years ago," he says flatly. He also cites the upgrading of the traditionally low-ranked natural science departments—which involved some expensive renovation.

The departing dean also takes pride in his initiation of major fund-raising mechanisms in LS&A to help offset the continuing decline in state funds. "Some twenty-two thousand alumni gave two million dollars in annual giving last year," he says. "That's roughly a tenfold increase over a decade ago."

Asked what departments have made the most significant gains during his era, Steiner singles out English, Chemistry, Math, and Geology. The weakest, he says, currently include Slavic Languages and Literature, Near Eastern Studies, and Statistics. All three are small departments shaken by a rash of recent retirements and, he says, "in need of major infusions of blood and talent."

Steiner's ruthlessly applied standards for promotions and salary increases made enemies. Many faculty objected to the heightened emphasis on research productivity as a way of assessing their value in the marketplace. Steiner's outspokenness has also posed problems on more than one occasion. Early on, he aroused resentment with a widely publicized remark about needing funds to pay the research "superstars."



BOB KALMBACH

But the consternation caused by this comment was minor compared to the outcry that erupted in early 1988, when the *Michigan Daily* published the minutes of a closed meeting of university department heads discussing affirmative action. The leaked minutes summarized Steiner's remarks in part: "Our challenge is not to change this university into another kind of institution where minorities would naturally flock in much greater numbers."

Decrying the remark as racist, some student activists clamored for Steiner's resignation. Although understandably "not anxious to reopen discussion," on the subject, Steiner says he regrets the "misinterpretations" of his remarks. "I was speaking of serious challenges," he says, "and I did that to the best of my ability."

The fallout diminished Steiner's influence in both LS&A and the larger university. "This past year, everyone's trying to go around Steiner and see [provost] Chuck Vest," says one veteran LS&A faculty member. When Steiner announced he would be retiring two years before his second five-year term ended in 1991, the feeling among even some of his supporters was that the time was right.

Steiner was very much a product of the Harold Shapiro era, and it's unclear how comfortable he has been in the recently launched Duderstadt regime. He is quick to credit Duderstadt—as provost (the position the president held prior to taking office last year)—for loosening the university's purse strings in favor of LS&A. In the early part of his tenure, before Duderstadt's appointment, says Steiner, LS&A suffered as the medical and professional schools captured a larger share of the university pie. But Steiner is guardedly critical of the Duderstadt regime, observing that both Duderstadt and Chuck Vest, his successor as provost, came out of engineering backgrounds "much more hierarchical than LS&A."

"There's some tension and some clash there," he says. Noting that "one of the jobs [of the dean] is to represent the college and faculty to administrators," he adds, cryptically, "There's some education that needs to be done."

Steiner calls his successor, Edie Goldenberg, "a fine person who will make a fine dean." He discourages speculation that Goldenberg's more low-key style will be a welcome antidote to his approach, saying pointedly that she is every bit as capable of making tough decisions as he.

"There's no reason to believe she was picked in order to create a kinder, gentler administration," Steiner says. ►

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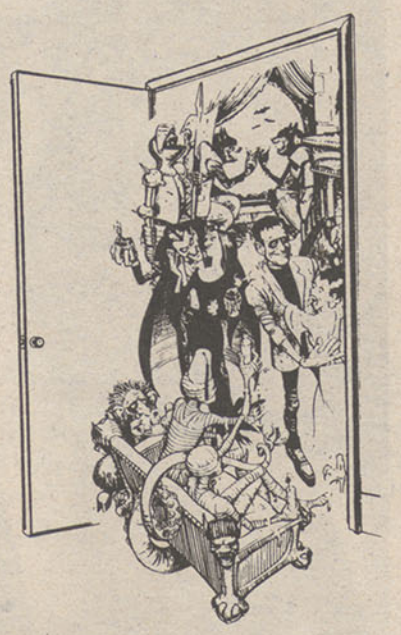

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PETER YATES

SUNY/Binghamton won Ali Mazrui

LS&A's skyrocketing minority recruitment

A new strategy (and lunch at Zingerman's) helped offset some painful losses.

A new hiring strategy had a dramatic impact on the U-M's faculty recruiting this year. Of the sixty-three tenured or tenure-track new LS&A faculty members recruited for the 1989–1990 school year, seventeen (or 27 percent) were identified as minorities (seven blacks, six Hispanics, and four Asians). This more than triples last year's hiring of just five minority faculty. Two years ago, only two minority faculty were hired.

The upsurge is partly explained by the sheer hard work and persistence of LS&A chairs, says John Cross, associate dean for academic appointments. But another important part of the answer lies in the new approach central administration has adopted. Backed by a $1 million "Target of Opportunity" fund, the university has moved away from a system of competing for minorities to fill "narrowly defined slots" and toward a broader policy, says Cross.

In past efforts, he says, "many times the problem has not been in the recruiting itself but in the opening definition." For example, he says, if the History Department limits itself to finding a minority candidate who specializes in the French Revolution, its search would be much more difficult than if it were willing to consider a black candidate who specialized in the Civil War. By focusing on the candidate rather than the speciality, the university is greatly enhancing its options in the fiercely competitive battles for talented minority academics.

Some important entrances and exits of LS&A faculty members:

New arrivals

One of the more satisfied U-M chairs around has to be the English Department's Bob Weisbuch, who reports ten new hires—"the largest number to join English for at least twenty years," he points out. The group includes six women, one Hispanic, and two black males, one of whom, Marlon Ross, is regarded as one of the stars in his age group in the area of British Romanticism. (His relatively obscure speciality is women poets of the Romantic Period.) Charles Baxter, one of two white males, is outstanding enough to dispel any suspicions of tokenism. He was recruited from Wayne State to teach undergraduate and graduate fiction writing. He is the author of two well-received short-story collections and a highly acclaimed novel, *First Light*.

"I worked hard," says Weisbuch, when asked the secret of his recruiting success. He also mentioned that a lunch at Zingerman's helped persuade one candidate to accept an offer from the U-M rather than Princeton.

Economics and Physics also reported a significant swelling of the ranks. Economics hired six new faculty, including Mark Gersovitz from Princeton, an expert in Third World economics. With five new hires, Physics reported its biggest growth in "many, many" years, says Gary Krenz, an assistant to chairman Homer Neal. Among the new hires: husband and wife Steven Dierker and Meigan Aronson, specialists in the fast-growing field of condensed-matter physics (which includes development of superconductors).

Anthropology gave Ruth Behar—winner of one of the ultra-prestigious MacArthur Foundation "genius awards"—a tenured associate professor position. Behar is currently here doing postgraduate work as one of the Michigan Society of Fellows. In History, Sabine MacCormack was named the Alice Freeman Palmer professor. Currently at Stanford, MacCormack is distinguished in two fields: Greek and Roman history and the Inca civilization of South America.

The British brain drain—a consequence of Thatcher-imposed university budget slashing—continues to make itself felt in Ann Arbor. ("Since the British are hell-bent on destroying their higher education," says John Cross, "there's no reason the university shouldn't benefit.") Emigree Brian David Mattingly was made

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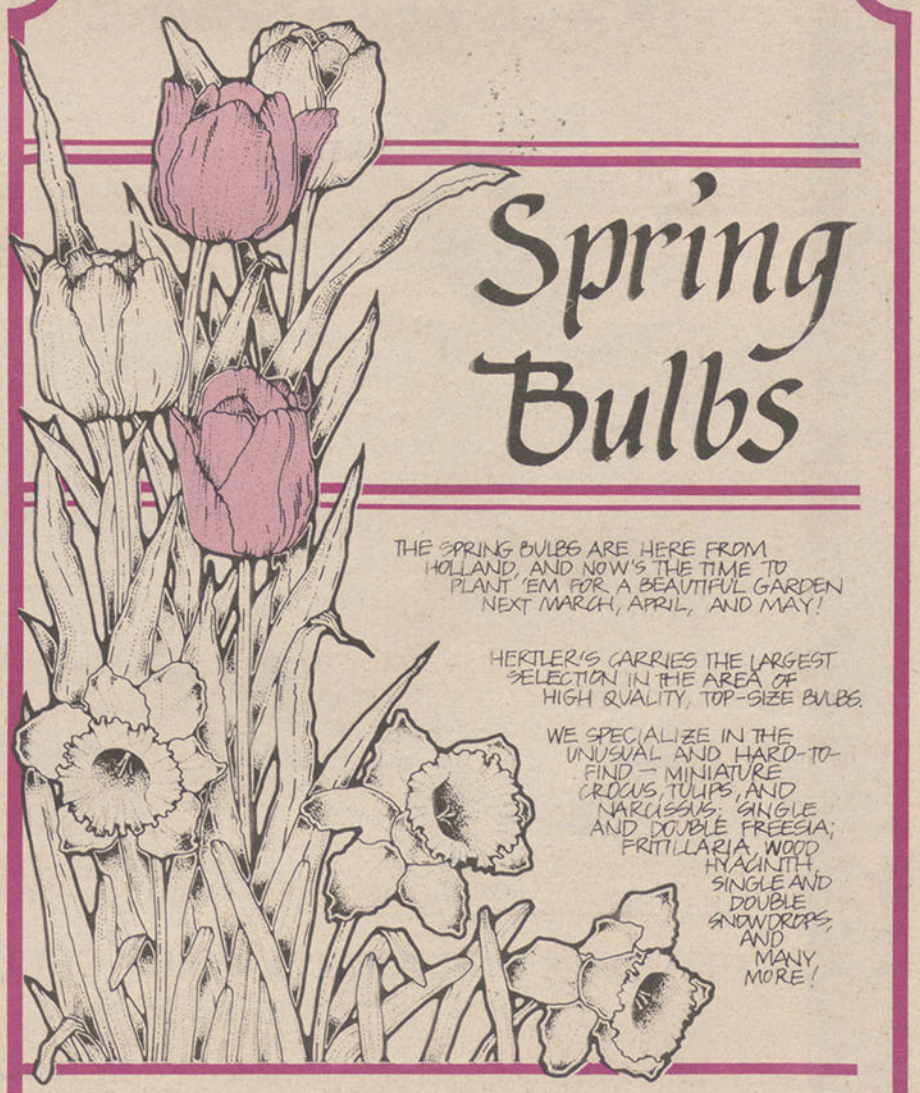
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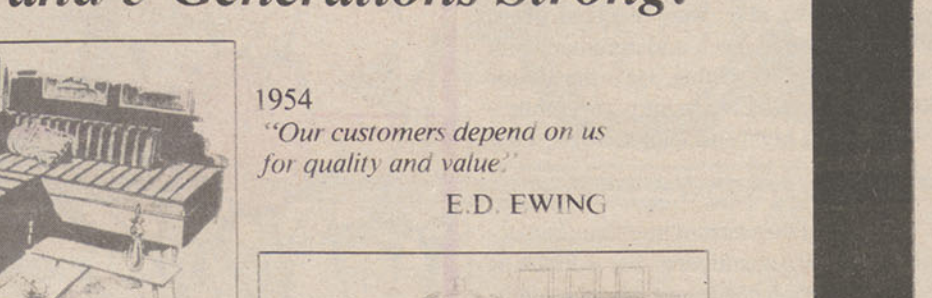

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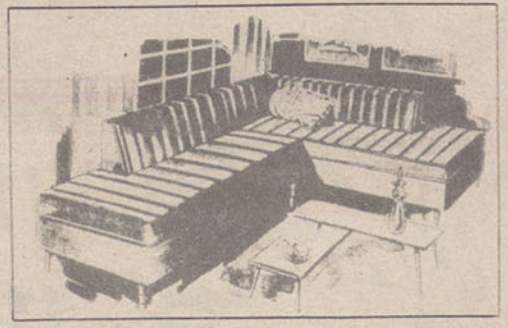

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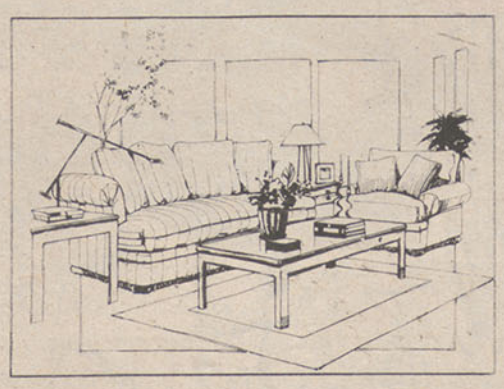

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assistant professor of classical studies. His particular research niche: the history and archaeology of the olive tree. Another transplanted Britisher is mathematician J. Tobias Staffor, who currently holds the Personal Chair in pure mathematics at the University of Leeds.

After a three-year courtship, Psychology finally brought Douglas Medin on board. From the University of Illinois, Medin is a prominent experimental psychologist whose field is human and animal learning. Across the board, other promising new hires include Samuel Mukasa, one of a handful of black geologists; Muscovite history authority Valerie Kivelson; and art historian Patricia Simons, who will also teach in Women's Studies.

Departures

This year's increase in black faculty hiring was especially welcome to a central administration chagrined by the highly publicized (though not necessarily permanent) departure of African scholar Ali Mazrui. Mazrui's courtship by the State University of New York at Binghamton initiated what the *Ann Arbor News* described as "the kind of bidding usually reserved for overpaid professional athletes." SUNY eventually won with a $500,000 package that included funds to hire three supporting professors and, since Mazrui doesn't drive, unlimited university chauffeur service.

While Mazrui's acceptance of the SUNY post attracted the most attention, the departures of biology professor George Jones and sociology professor Walter Allen also focused attention on the problem of retaining minority faculty. Jones was recruited to become Emory University's vice president of academic affairs by former U-M provost Billy Frye, now provost at Emory. Allen—who, like Mazrui, holds a joint appointment with the Center for Afro-American and African Studies—accepted an offer from UCLA.

All three requested leaves of absence—a traditional test-the-waters approach—and could still return to the U-M. Whether they will "is hard to say," admits Cross, who nonetheless says the university remains optimistic. (Less so about Jones than about the other two.) The departures, which follow several others over the past five years, worry administrators committed by the "Michigan Mandate" to dramatically increase the percentages of minority faculty and students.

The departure of Biology's Jones was a second setback for the department, which also lost talented young biologist Jeffrey Palmer to Indiana University. In English, the plethora of new rising stars didn't entirely console chair Bob Weisbuch for the loss of full professor and Milton scholar James Turner. He went to Berkeley.

Math lost Laurent Clozel, a young scholar honored by the National Science Foundation. Unintentionally highlighting the fact that most of Math's recent hires have been foreign-born, Clozel returned to his native Paris. ■

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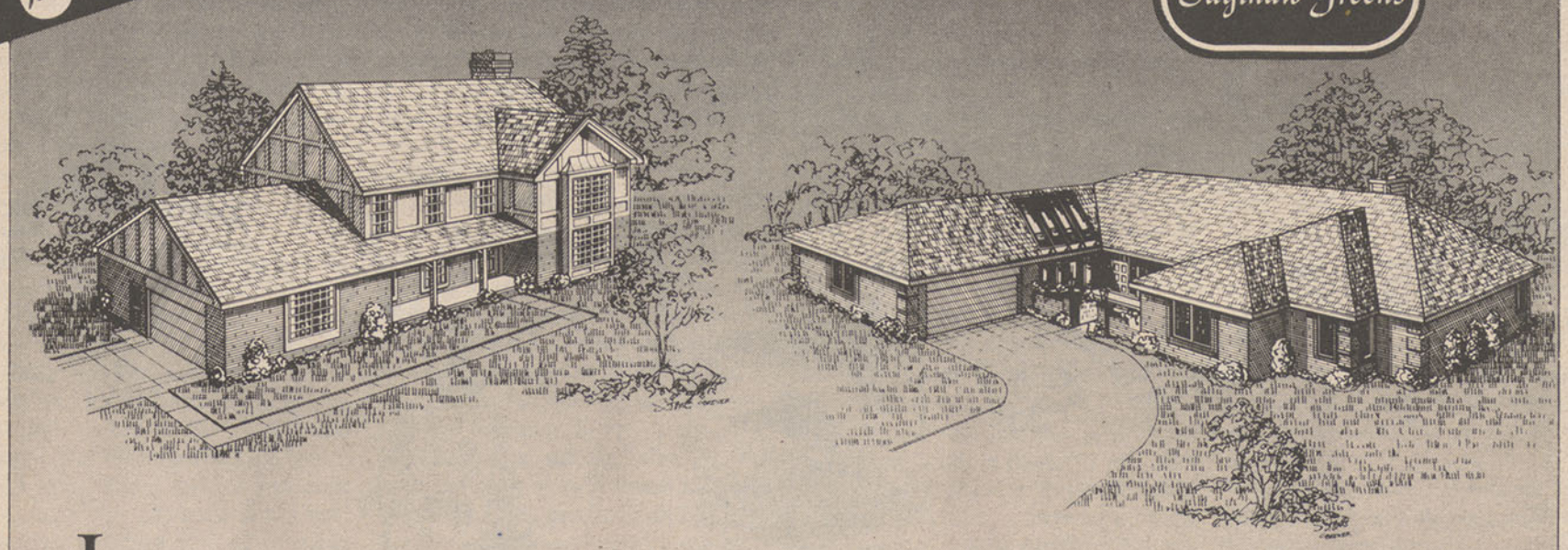

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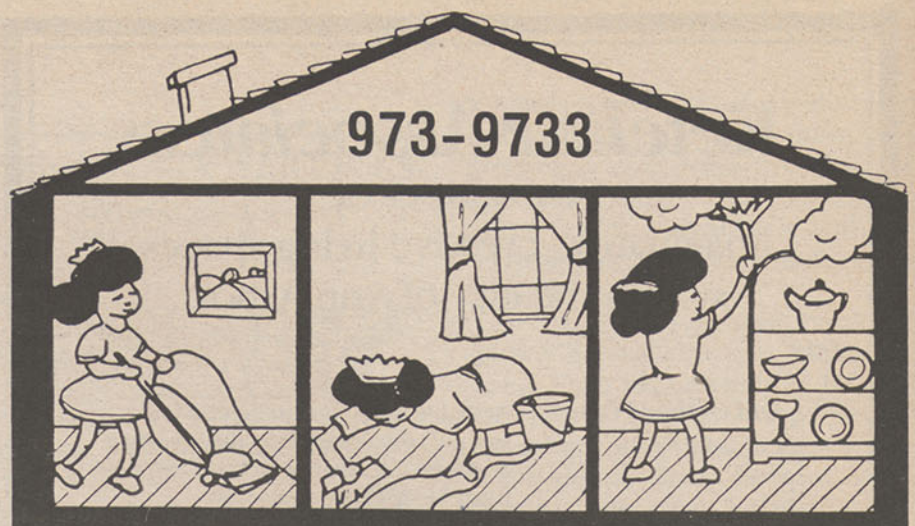

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Ann Arbor's retired rock star

After a Dickensian childhood and a profligate life on tour, Jakson Spires is home from the road.

PETER YATES

With his long hair and rounded Pre-Raphaelite features, sitting in the Old Town bar after a softball game, Jakson Spires looks like a jumbo-size Mona Lisa in sweat pants. A conspicuous, well-known figure in the Liberty/Ashley-area nightlife, he seems to know everyone who walks in, and vice versa. Tonight is a typical Spires end-of-day scene: holding court over rum and Coke at the Old Town, he exchanges handshakes, hugs, high fives, or kisses on the cheek with various people who drift in and out. His conversation is littered with vague references to studios, demo tapes, and sessions. Strangers and casual acquaintances included in these conversations listen unimpressed: lots of people who hang out in bars claim to be on the periphery of the music or entertainment industry. Bar etiquette precludes digging too deeply into the exact nature of a person's work, especially if they seem to keep irregular hours.

Rumors about Jakson Spires abound, but he's a shadowy character to many people. While he's widely recognized as the drummer for Drivin' Sideways, the Friday happy hour band at the Blind Pig, few people who know him from that setting seem to know even his last name. Fewer seem to have any interest in substantiating whispered tales of his glamorous former life.

Spires is, at thirty-eight, a retired rock star. Not a rock musician, but a rock star. Of the many local musicians whose albums are for sale at places like Schoolkids' and Herb David's, he may be the only one whose cassettes can also be occasionally picked up for $2.99 in the discount bin at Meijer's Thrifty Acres.

Until 1986, Spires was the drummer and vocalist for the band Blackfoot. These days, he lives a few miles outside Ann Arbor, dividing his time between writing songs, recording demo tapes in his studio, playing in several local bands at places like Rick's American Cafe and the Blind Pig, and doing session work for other recording artists in other cities. (Last year he spent quite a bit of time in Finland, but this year he's going no farther than Chicago.)

Spires has a habit of prefacing eye-poppingly lurid stories from his past with a laconic, "Aw, you don't want to hear this kind of stuff. It's really boring." But from birth on, there are few segments in his life that are likely to bore the listener. His childhood as the adopted and abused son of Florida sharecroppers, and his subsequent rise to a fairly high echelon of the rock 'n' roll industry, is the kind of gutter-to-glitter saga that inspires Hollywood movies.

Spires relates tales of his near-Dickensian childhood and profligate life on tour in a glib and practiced style; he, at least, really is bored with his past. His natural mother was a full-blooded Cherokee who spoke no English, and his father was part Cheyenne. He never met them. They separated shortly before he was born, and a Catholic charity arranged for his adoption by a Jacksonville, Florida, couple named Spires. A year later, the same story repeated itself: the couple reunited, produced another son, and split again; soon, Spires's new brother joined the Jacksonville family. (He found this out years later when he hired an investigator to trace his natural parents. The couple had continued to separate and reunite and had died—during a together phase—about a year before the investigator caught up with them in Oklahoma.)

When he was small, Spires and his family spent the winters sharecropping through Georgia, living in rickety tenant housing. ("Are you *sure* you really want to hear all this? It's so boring . . .") Summers, they had their own small plot of land outside Jacksonville, where they grew pears and pecans. Not a carefree, bucolic childhood, by any means: most of Spires's early memories revolve around beatings and abuse by his mother, a bitter, deranged woman.

There were even worse periods: two years in a Catholic orphanage when he was six and another two years in a sanatorium. Spires was born with viral pneumonia and as a result of weakened lungs, he had contracted TB. Reunited at age eleven with his brother and his mother, who had by then divorced and remarried, he settled down for awhile into a more typical lower-middle-class existence in Jacksonville.

By then he was good friends with Greg T. Walker, Charlie Hargrett, and Rick Medlocke, and together they would form the band Blackfoot. Jacksonville always had an active musical nightlife. The late king of soul, Otis Redding, spent a lot of time there. The Allman Brothers' formative years as a band (when they were the Allman Joys) were spent in Jacksonville. But probably the biggest truly homegrown act Jacksonville produced was the tragically fated band Lynyrd Skynyrd, whose plane crashed in 1977, killing two key members. Nearly every member of Blackfoot at one time or another did session work on a Skynyrd album, and Ricky Medlocke was actually one of the original members of Skynyrd.

Greg T. Walker, Spires's friend and Blackfoot's bass player, was visiting Ann Arbor from Florida recently. Like every member of Blackfoot, he is part Indian. He is a smaller, wiry version of Spires; they have identical tattoos on their forearms and wear their hair braided and laced with buckskin. He corroborates the stories of Spires's awful childhood, carefully whitewashing some of them until Spires catches his eye and nods that it's okay to flesh them out with the more interesting facts. Like the one about the accident:

Spires originally gravitated toward string instruments, playing upright bass in the school orchestra, and guitar. In his middle teens, he switched to drums, because a bad car wreck, goes the official story, had nearly ripped his right arm from his shoulder.

This did happen—evidenced by several large scars carved into his upper arm—but it doesn't quite explain the neurological problems in his *left* hand. There was, he eventually concedes, a second "accident" that occurred around the same time. His mother crept up on him one night while he was sleeping and poured boiling water over him. It was the second- and third-

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degree burns from this episode that scotched his guitar-playing career. Walker, after reluctantly verifying this gruesome story, racks his brains for an upbeat note on Spires's childhood. ("God, it sounds pathetic," Spires keeps moaning.) Finally, Walker lights on a memory of one of Spires's several stepfathers: "He drank a lot, but he was real kind."

Blackfoot, unlike Lynyrd Skynyrd, was a true heavy metal band, but their music remained strongly suggestive of the Southern country/blues/soul tradition. And unlike the more futuristic androgynous metal bands like Kiss or David Bowie, they had a simple, natural onstage presence. They proudly displayed their Native American roots, performing in braided hair and beadwork. (For several lean years on the road Spires and Greg Walker supported themselves making jewelry.)

They left Jacksonville in the early 1970's, settling in western New Jersey. In 1975, they were playing a routine gig at Danny's Hideaway, a bowling alley on Route 10 in New Jersey, when a black Rolls Royce pulled up. Out stepped Chris Blackwell, president of Island Records. He had tracked them down after hearing a demo they'd recorded at their own expense in the Island-owned Muscle Shoals studio in Alabama.

Blackfoot signed a contract with Island, but it didn't work out. After a year, they switched managers and moved to Epic Records, a division of CBS, and then to Atco (Atlantic). They were on the road constantly, but they never seemed to be making any money. Happy to have work, and too busy to spend money anyway, they disagreed with their managers mainly over artistic control. They were being pressured to drop the heavy metal emphasis and do more country blues in the Jacksonville style, like the hugely successful Allman Brothers and Lynyrd Skynyrd. Especially after the Skynyrd plane crash, Spires says, "Everyone came out of the woodwork to milk that sucker. Every record company was looking for someone to put out a Skynyrd memorial kind of album, to carry the banner, you know." They resisted the pressure and in 1978 they hooked up with the Ann Arbor production and management company headed by Al Nalli Jr. and Jay Frye.

When they joined Nalli, their frantic touring and recording pace was moved up a notch. This didn't bother them: Blackfoot thrived on road life. Mostly touring in two buses (one for the band, another for the crew), they averaged about 400 miles a day, six or seven days a week. "Hell, we loved it. The bus had movies and a bar. We'd get to the city—oh, late morning—check into the hotel, do a few interviews, eat, and by then it was time for sound check. Then you'd maybe try to sleep a little, or eat again, before the show. After the show we'd go to the bar, have some drinks, shake a buncha hands. Some guys really resented having to go out and meet the

public, but that was always our favorite part."

In addition to touring the U.S., they toured Europe more times than they can remember. The novelty of a heavy metal band with blues and country echoes captivated the European audiences, as did their Native American background. Their records still sell briskly there. "In Europe, if they like you, they'll like you forever. Here, there's just room for so many at the top. If you're not on your way up, you're swept aside so they can make room for next year's star."

Spires and Walker, reminiscing, describe their nearly ten years of touring together as one long party. They never got tired of cheap booze: "Some people have it in their contract riders that they have to have sushi, or like that, in their dressing room. Ours said Busch beer, cheap champagne, and a deli tray." They break out laughing, remembering endless deli trays that "looked like an avant-garde sculpture with the lumps of yellow cheese melting into globs."

Walker, asked if he misses touring, replies without hesitation, "I loved it, every minute of it. I miss it." Spires is more ambivalent. Life agrees with him in Ann Arbor, where he lives with his companion, Susan Roth, a striking woman with classic Indian features who looks as if she could be part of his Jacksonville past, but who grew up in Whitmore Lake.

Spires and Walker, who are still close friends, are still puzzled that mere talent took them as far as it did. They are much more comfortable attributing their success to plain, dumb luck. Spires gladly rhapsodizes about all the musicians in Ann Arbor who are "much more talented than I am." Some expected names like Dick Siegel and Peter Madcat Ruth turn up, but so do some unexpected ones. Pedal steel player Mark O'Boyle, a local shop teacher who rarely plays outside Washtenaw County, is, Spires asserts, "the best steel player I've ever heard, and I probably heard every steel player in Texas."

As the evening wears on, more disturbing memories begin to surface. Nalli too, they claim, eventually exploited them. A few years ago, "Strikes," the third of their eight albums, was certified platinum. That means it sold a million copies. (Their fourth, "Tomcattin'," is a gold at over half a million.)

Jay Frye, they recall, phoned to congratulate them on the platinum. The award—an actual platinum record—hangs in the Nalli studio. ("Have you seen it?" "Nope. I don't think they'd let me in there. Have you?" "Nope.") Frye did give them the address of RIAA (the audit company that performs this service) in case they wanted to buy their own platinum replicas.

Blackfoot guitarist Rick Medlocke still records with Nalli and recently began using the name Blackfoot again. Spires says he's not bitter, but then seems to be carefully groping for words to express disappointment and betrayal.

"I don't wish him any harm," he finally decides. "We had good years together."

—Sonia Kovacs

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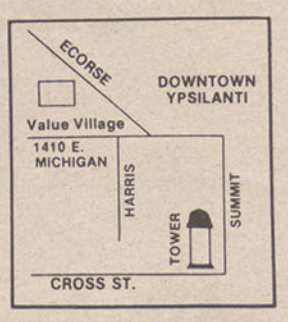

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What's Going on at WUOM?

Four years ago, Joel Seguine came to town with a mandate to rejuvenate the U-M's somnolent radio station. So far, he's made a lot of old listeners furious without finding many new ones to take their place.

By Jim Leonard

"I wasn't allowed to say good-bye"

"One of the things that hurt the most," recalls Fred Hindley, veteran announcer on radio station WUOM, "was that I had been there a long time, I had projected the university into Lord knows how many homes, and I wasn't being allowed to say good-bye."

On Friday, January 13, 1989, Hindley was notified that the Noon Show, which he had hosted since 1962, was going to be cancelled. "For the last two weeks I was to be on the air," Hindley continues in the same portentous tones he once used to deliver bad news on the Noon Show, "I was told in no uncertain terms: 'Don't say anything about going off the air.'

" 'Well,' I said to myself, 'I'm not going to kowtow to *this* sort of thing.' So I wrote a little five-minute farewell which I read at twelve-thirty that last day, the last Friday. I finished it at twelve thirty-five and continued on with the show. When I signed off the air at one p.m., that's when the phone calls started pouring in. I had been dry-eyed for the whole time—read my good-bye and signed off and been perfectly calm—but I took two or three of those [calls], and then I fell apart."

Hindley had been with WUOM for thirty-three years, twenty-seven of them as the station's news director as well as host of the Noon Show. By most accounts, his was one of WUOM's most popular shows, receiving more telephone calls and letters than any other. To many listeners, Hindley's voice was the voice of the station.

Now his voice would no longer even be permitted on the air. Hindley was made the producer of a show named Background, which airs Sundays at 6:30 p.m. Concerned with events at the U-M, it consists of lectures, musical events, and short interviews. Hindley prepares the interviews and conducts them himself. Then, because his voice is not allowed on the air, he later laboriously edits his voice out of the tapes. Then he writes down his questions for another announcer to speak. It is an extremely effective version of internal exile.

PETER YATES

Station manager Joel Seguine knew exactly what to expect when he decided to cancel the Noon Show. "Everything that happened could have been predicted," he states confidently. "In fact, I predicted it." Hindley remembers the meeting at which Seguine told him of the cancellation: "It was presented very professionally, very, very thoughtfully. In essence, [Seguine] told me, 'Your program was a show, not a program. It was a presentation of Fred Hindley and what he thinks public radio should be and not what management thinks it should be.' "

That cancellation is not the last of the changes Seguine has in mind for the station. Next month, WUOM will add Morning Edition, National Public Radio's morning news show. This change will require shifting and shortening Michigan Morning, Peter Greenquist's long-running show—whose listeners are said to be the most generous in pledging during fund-raising drives. Seguine expects more outcry, and, as with Hindley, he is determined to sit it out. "Whether [listeners] like it or not, whether they want it or not, this is what they need," he insists. "People have information needs. Morning Edition fills those needs. It's more of a service than a program."

What is going on at the flagship station of the WUOM/WFUM/WVGR network? Why are popular shows being cancelled or reassigned, and why has a well-known voice been taken off the air? Who is Joel Seguine and why is he changing a station that many listeners and many members of the staff thought was perfectly fine in its present form?

The abyss

The answer lies in WUOM's recent past. Neal Bedford was station manager for twelve years, from 1971 to 1982. When he took the job, the U-M supplied nearly the entire operating budget of the station. But "during the retrenchment of the university in the Seventies," says Bedford, "we were right up there with the top cuts. There were budget cuts every year, and after a while you begin to wonder where exactly your support is. When it gets like that, you have to wonder about the mind-set of your support." Several sources agree that in one particularly bad year in the early 1970's, approximately $100,000 was lost—a 40 percent cut from a budget of only a little over $250,000.

Management at the station responded by encouraging some early retirements, putting off improvements and repairs of equipment, and even cancelling its daily commentaries by faculty members. The publicly stated reason for those cancellations was to save the $50 fee per commentary; some people involved in the situation, though, interpreted the move as a comment on the increasing estrangement between the station and the university.

The difficult financial situation forced

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PETER YATES

In 1987, two years into his tenure as WUOM's station manager, Joel Seguine appeared optimistic about the prospects for change. Two years later, after some of those long-awaited changes have finally materialized, Seguine is still optimistic, despite the station's declining audience and highly critical feedback from listeners.

the station to perform its first fund drive in 1972. The drive ran from Friday at 6 p.m. through Sunday at midnight and proved very successful. It grew into an annual and later a semi-annual eight-day event. By the time Bedford left WUOM for a job in the U-M development office in 1982, the university was contributing less than half of the station's budget of a little less than $1 million. The remainder of the money came either from federal grants or the fund drives.

Through it all, station management carefully did not touch the on-air staff. In commercial radio, longevity is an anomaly. But at many public radio stations, and particularly at WUOM, there are announcers like Fred Hindley who have been at their jobs for several decades.

Supporters praise WUOM's on-air staff as highly educated, extremely talented, and understandably disinclined to tailor their personalities to suit current fashion. Critics look at those same attributes and describe WUOM's announcers as overly individualistic, extremely inflexible, and absolutely unwilling to take direction from above. In whichever light it was seen, this clash between individualism and conformity would ultimately prove the crux of nearly all future disputes at WUOM.

When Neal Bedford left in 1982, Steven Skelley, the current music director and host of Afternoon Musicale, was made interim station manager. Skelley had come to Ann Arbor in 1962 to complete degrees in voice performance and music history at the U-M School of Music. Interested in radio, he was hired by WUOM the same year. He became program director in the early 1970's under Bedford and was Bedford's choice for interim manager in 1983. In Bedford's opinion, "Steven's got one of the best creative minds on the face of the earth. I don't know about being a manager, but he's a great program director."

Skelley, a dapper fellow with the air of a middle-aged dandy, dryly describes his two years as interim station manager as "very strange." He was responsible to Bob Potter, the university's director of communication. But in his entire tenure as manager, Skelley never had a single meeting with his superior. "So, to keep things running, I formed a team made up of people from engineering, business, operations, and so forth, which met once a week on an ad hoc basis, sometimes for only fifteen minutes, sometimes more, if that's what it took." His voice rises slightly when he speaks of what he perceived to be the university's attitude toward the station: "They didn't say *anything*. In the absence of guidelines or guidance, I assumed basic satisfaction."

Most of the staff at the time agrees that Skelley was at least capable as interim manager, but that he was severely hampered by his apparent lack of high-level university support. Several members of the staff, however, had reservations about the state of the station under Skelley. As one put it, "It shows you what happens with a staff of trained professionals when you take away their support and leave them without leadership for a couple of years. What happens is frustration, bitterness, and denial. Backbiting and friction were rife, and there were serious morale problems."

Skelley himself was not especially interested in being made station manager on a permanent basis. "I was perfectly happy as program director and only took the job [of station manager] on the understanding that it would be on a temporary basis." He did apply for the job, "but that was only because several other people from the staff had put in applications and I thought 'Well, we can't have that!' So I put mine in to block theirs."

He need not have bothered. Communication director Bob Potter had already gone far beyond the staff of the station to find a new manager.

The Man from Hampton Roads

At the same time WUOM was stuggling without adequate support or leadership, WHRO of Norfolk, Virginia, was almost too successful in exactly those areas. The man generally credited with that success was Joel Seguine, the son of a preacher who got his first taste of radio sitting in the control room while his father broadcast from the other side of the glass.

As the station manager at WHRO, Seguine had been the key player in the upgrading of the station in the face of strong competition from a commercial classical station broadcasting in the same area. When the owners of the competition sold the station, its format changed to all news and information, leaving the way open for Seguine's WHRO to take the classical market. Seguine responded quickly, and WHRO soon became a dominant voice in the Hampton Roads area.

The competition's change of format was the making of WHRO—but also the

Steven Skelley, former interim station manager, former program director, and now music director, stands deep in the stacks of the music library. Since Seguine's arrival, WUOM's old hands have increasingly moved out of management.

undoing of Joel Seguine. The former manager of the competitive station was one of the best-known figures in fine arts radio in the region. After the format shift, she found herself on the job market—and the directors of WHRO believed that she would be crucial in establishing their station's classical credentials.

She agreed to join WHRO, but only on the condition that she would have a position superior to Seguine's. The directors agreed. Seguine, seeing the handwriting on the wall, put in his application for WUOM in the summer of 1984.

Seguine was not the first candidate for a job that had been posted for almost two years, but by the fall of the same year the search process had narrowed the choices down to three. Seguine and the others were interviewed by key personnel at the station, some of whom suspected that it was merely an empty gesture. "I can't imagine that the staff's opinions mattered one way or another," one of them recalls. "I later learned that Joel was chosen three days after he was interviewed, which was long before anyone had gotten around to asking us what we thought."

Nevertheless, even Fred Hindley admits that "most of us were very pleased with Joel at first. What he'd done [in Hampton Roads] looked pretty darned good."

The sleeping giant

Despite finally having had a new station manager chosen for them, the staff was still skeptical about the real purpose of the hiring. "We'd gone for two years without a full-time manager," remarks Steven Skelley, "and there was some question as to what exactly a manager was going to do. We were told that [Seguine and the administration] would figure out what needed to be done after he got here."

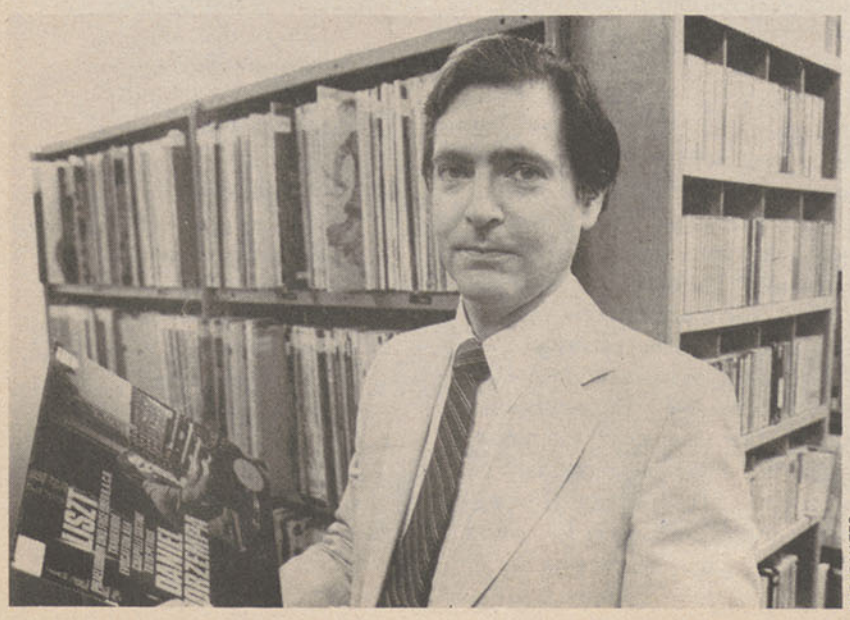
One task even a casual onlooker might have identified was expanding the station's audience. The U-M's radio network is a technical colossus, with three powerful transmitters—WUOM in Ann Arbor, WFUM in Flint, and WVGR in Grand Rapids—that beam its broadcasts to a potential audience of 6.5 million people. But its actual audience, at least since it has been systematically measured in the last decade, has never come close to that potential. At public radio conventions, says Joel Seguine, people referred to the U-M station as "the sleeping giant."

Radio listenership in Washtenaw County has been scientifically studied only since 1979. That was the year a new owner bought commercial station WIQB-FM and began a determined drive to turn it into the dominant force in local radio. As part of that campaign, WIQB began paying the Arbitron rating service to regularly survey the Washtenaw County audience and establish who was listening to what.

What the Arbitrons revealed was that relatively few people in Washtenaw County listened to local radio. WUOM—which had by far the strongest signal in the county and a built-in potential audience of tens of thousands of U-M employees, students, and alumni—was attracting an audience just a fraction of the size of the one listening to Detroit AM station WJR. WUOM's best showing in Arbitron's annual surveys was in 1983, when it reached nearly 25,000 "average quarter-hour listeners," a measure that attempts to identify the size of a station's core audience, as distinct from listeners to particular programs.

Joel Seguine believes the 1983 figure was a fluke, a statistical anomaly never matched before or since. That's a comforting thought because of what happened afterward. While WIQB was increasing its audience tenfold and moving up in the ratings to challenge WJR, WUOM's audience fell. Between 1983 and 1986, according to Arbitron's surveys, average quarter-hour listeners plunged over 50 percent, to 12,000.

Seguine assumed his post in January of 1985. He was "aware of the difficulties facing the Michigan stations. When I got



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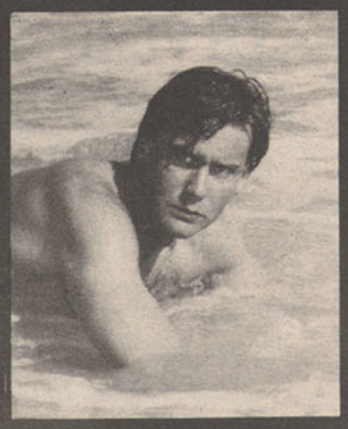

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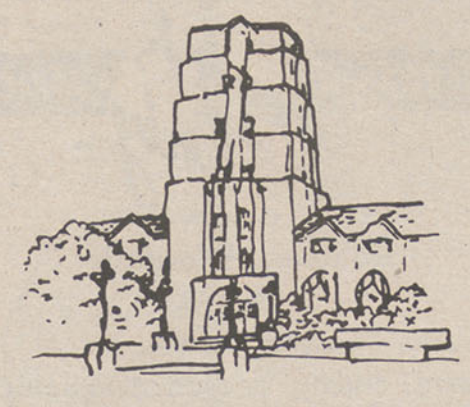

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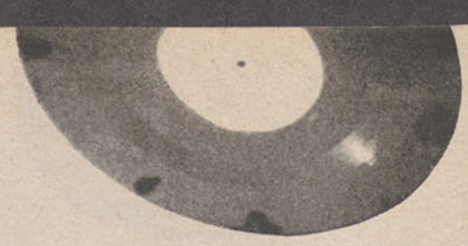

here I found that morale was not all that high, that there was a lot of uncertainty concerning the future, and that they needed some positive leadership to get things moving again. Thankfully," he says with a grin, "the staff gave me a honeymoon of about six months."

Fred Hindley remembers the "honeymoon" another way: "It took six months to a year before people started to say, 'Hmmm . . .' Not all of us by any means, but some. Enough."

Seguine was given a mandate by the university to shake things up. "They wanted me to bring [WUOM] into the late Eighties from a perceived position somewhere in the late Sixties," says Seguine. "There was a feeling that it hadn't changed with the times."

The changes the university wanted were not substantive, nor was a fundamentally different style being contemplated. No one was asking the station to begin playing anything other than classical music, and no one was suggesting hiring Wolfman Jack to play Mahler in the morning. But the university did want WUOM to tone down its personality.

While the station's dedicated supporters admired its announcers for their independence and erudition, critics derided them as smug, prissy, or, in the words of one ex-listener, "hopelessly self-amused." Seguine's mandate was to tame the station's distinctly personal voices into a single, unified voice of the university.

Critics who looked to Seguine for swift changes, however, were disappointed. Seguine notes that, had he wanted to, he could have effected changes "after three and a half weeks." He decided against it, he says, "out of respect for the staff, the community, and the university."

Seguine did make a few immediate changes in programming, including what he now characterizes as the "infamous experiment," a talk-show parody from Cincinnati called Talk-talk. "This sent an important message to everyone that we were willing to take risks," says Seguine. It was not, however, a risk that paid off. After a few months, he took Talk-talk off the air because "it was an embarrassing show. It sounded pretty good at the convention, but it was just embarrassing."

As hard as it was to establish successful new shows, revamping ones that had been on the air for decades proved even harder. "Change is difficult and I perceived this," acknowledged Seguine. "This is especially true in a situation where you get a group of people with low turnover so they've been there practically forever, who are used to doing things one particular way, their own way. I encountered resistance, which was predictable." Concerning that resistance, Peter Greenquist, the host of Michigan Morning, remembers that "the second thing I said to Joel was, 'How well you like working here depends on how you like walking into buzz saws."

The first buzz saw Seguine walked into was ex-interim-station-manager-but-still-program-director Steven Skelley. "With respect to me," Skelley says, "he was interested in making program changes most of which I didn't agree with." Despite Skelley's objections, Seguine "would just go ahead and do them anyway. If he didn't like something which was going to be played because someone else had played it a few weeks ago, he'd go right past me and tell the producer not to play it. That style of management is not one I'm in agreement with."

Ostensibly, the disagreements centered on Seguine's desire to make the station sound more "upbeat and contemporary." But this euphemistic phrase never seems to have been well defined. Pressed to explain it, the best Seguine can offer is to suggest that announcers might chat about composers' personal lives before playing their music.

Fred Hindley thinks that what Seguine wants is "a lot of music and a little talk, things in short segments, and not a whole bunch which antagonizes too many people." Seguine, as the administration's representative at the radio station, is responsible for the content of broadcasts made in the university's name. At a station where announcers were prone to reading even the news with dramatic inflections, he set out to sandblast the sharp edges of the announcers' personalities.

By midsummer of 1985, Skelley and Seguine had had a series of discussions, after which they mutually agreed that Skelley would become music director, a supervisory position outside of management. Seguine would then be free to actively seek someone else to take on the responsibilities of program director. Skelley admits to being relieved in one sense: "At least I wouldn't have any more confrontations." In the interim, Seguine appointed operations manager Ray Klatt to acting program director.

Fred Hindley, former news director and former host of the Noon Show, sits before a splicing machine, excising his voice from tapes for "Background." Hindley produces the program and conducts the interviews, but another announcer's voice is heard on the air.

Despite such backstage maneuvers, all parties agree that the overall rate of change at the station could be accurately described as "glacial." After taking the lay of the land for the first six months he was on the job, Seguine decided to study the problem for another year. After his appointment, one staff member recalls, "a couple of years went by and not much really happened."

Peter Greenquist suggests that some members of the staff were in part to blame. "Joel has a clear view of how to proceed," he says, but "has been frustrated by lack of cooperation. He's up against some intransigent people who are locked in a time warp. Some of us," Greenquist concludes, "find some of the past is hard to let go."

The long-range plan

In the latter part of 1986, Seguine commissioned an outside consultant to help assemble a report on the status of the station and to help formulate a long-range plan for its revitalization. Finally, two years and four months after Seguine was hired, the report was published in April 1987 as "A Long-Range Plan for 1987–1990 for Radio Station WUOM." In addition to the published report, an internal version of the report identified specific actions needed to achieve its goals.

The text is filled with high-sounding phrases such as "the vibrant intellectual and cultural activity of The University." The goals seem unexceptional. One is to "improve service to listeners by adding new, appealing, high-quality programming from all available resources, and modify existing programming where appropriate." Another is to "achieve an average ten percent per year increase in 'average quarter-hour audience.' " As innocuous as they sounded, though, these goals would prove to be the guillotine upon which many heads would eventually roll.

Because WUOM's audience was declining, no one believed the growth goal could be achieved with existing staff and programming—which is where "adding from all available resources" and "modify existing programming" came in. The former justified going outside the station for new programs. The latter justified altering anything currently on the air. Joel Seguine was finally preparing to make his move.

Pulling the plug on Fred Hindley

Fred Hindley graduated from the U-M in 1956. WUOM is the only professional radio station he has ever worked for. In his dark brown voice he says that he has "nothing against change per se. I don't think anybody should ever get *used* to anything. Nothing is usual. Everything is unusual. I like change, and news is that."

There were some changes that Hindley did not like. "I'd been news director here since 1962, and I'd held that post through two station managers and an interim station manager before Joel Seguine came on the scene. *He* demanded that people who worked in a supervisory position agree with him, and I simply couldn't do that." Hindley pauses, then continues. "Two years ago he took me into his office and asked me to back the things he wanted to do with the station." Hindley declined in no uncertain terms. "So that's when Bob Whitman became news director and the public service director," and Hindley became "simply a senior producer."

Almost two years after the long-range plan called for programming changes, Seguine made the decision to cancel Hindley's Noon Show. When asked about the decision, Seguine stiffens. "It was a programming change. That's all

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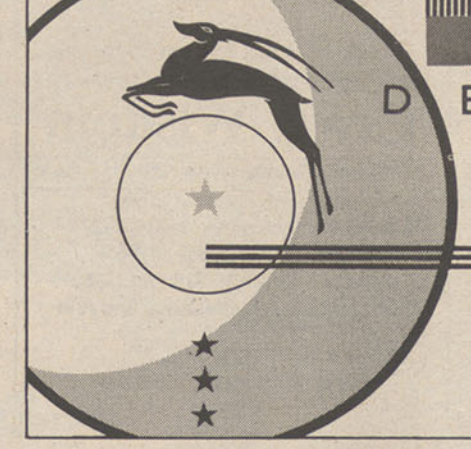

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there is to it." He pauses, then adds, "It was time to make a change after the twenty-five years or however long Fred did the show."

Seguine concedes it was a "difficult change to make because Fred had a very loyal following." In fact, the response to the demise of the Noon Show was overwhelming. "We heard from five hundred to six hundred [listeners] who were critical," says Seguine.

To Seguine, the protesters' outrage only confirmed the wisdom of cancelling the show. He describes this type of critical listener, using a term apparently common in public radio, as the "in-your-face listener." "These are the people you depend on and the people you hear from right away if you make any changes," says Seguine. "In radio jargon, which is something that I hate to use, there is your core audience, the audience that listens to you more than any other station, and there is your fringe audience, which listens to some other station more than you."

According to Seguine, a lot of the listeners who came to Hindley's defense said that the Noon Show was all they listened to on WUOM. "I've got the research to back that up," Seguine says, as he reaches back to his desk and gropes for the appropriate paper amidst several neatly stacked piles of such research. "Our core audience tuned out in the middle of the day and the fringe audience tuned in." One theory has it that Hindley's audience tuned in from J.P. McCarthy's very popular morning show on WJR.

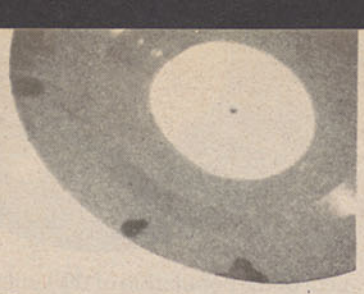
When asked about the cancellation of the Noon Show, Bob Whitman, Hindley's successor as news director and his direct superior, lowers his voice confidentially. "Let me give you a piece of advice: You can't believe everything you read in the paper." He clears his throat and then continues, "Let me start by saying that anything is a constantly changing operation, particularly in radio. With a [news] staff that consists of really only three people, we need to make the best use of the resources we have. Now, Fred Hindley has tremendous experience on campus, and we needed someone to cover the very exciting things happening there." Whitman scoffs at reports that Hindley was being "fired or punished. That's all bullshit."

The execution exacted a price, Seguine admits. "The midday change cost us some money. But we've made some adjustments and now we're on track with our current budget." Seguine considers what he has just said and then adds, "In fact, we're doing just fine." According to an internal memo written by Seguine dated July 5, however, WUOM is projecting a deficit of $57,527 for fiscal year 1989—a deficit apparently traceable largely to listeners' reaction to the cancellation of the Noon Show.

Downplaying Peter Greenquist

The same memo predicts a deficit of $189,222 against total projected expenses of $1,381,482 for fiscal year 1990. This deficit is nearly 16 percent of the year's budget—three times larger than this year's deficit. As an explanation for this enormous increase, the memo cites "greatly reduced expectations for individual contributions because of more major programming changes, e.g., the addition to our schedule of Morning Edition in some form in the fall." That addition of NPR's necessitates restructuring the time slot's current show, Peter Greenquist's Michigan Morning, known until recently as the Morning Show.

According to Seguine, people "turn to public radio for news and information and not classical music." Thus "we are always looking for new vehicles for news and information." The new vehicle is hardly a unique choice. Morning Edition is already being carried by public radio stations based in Ypsilanti, Lansing, and Detroit. Still, in each of these markets, as well as nationally, Morning Edition consistently gets a larger audience share than All Things Considered, NPR's highly successful afternoon news show. Seguine hopes that its popularity will eventually attract new listeners to replace those alienated by the silencing of Fred Hindley and the downplaying of Peter Greenquist.



Ever ebullient, Peter Greenquist continues broadcasting his genial companionship and gentle music despite the impending rescheduling and shortening of his program, Michigan Morning. After the change in October, WUOM will join several other area stations carrying NPR's Morning Edition. Says Joel Seguine, "It may not be what people want, but it's what they need."

The fundamental reason for the change, he says, is "to provide a service to a significant audience."

As early as mid-June, Seguine discussed the shift in an interview with the Observer. But almost until the story broke in the *Ann Arbor News* a month later, many members of the staff affected by the decision appeared to be either unaware of the impending change or unaware that the decision-making process had been concluded.

Bob Whitman, under whose purview a news and information program like Morning Edition would fall, said at the time, "I don't know that it's been finalized. It's no secret that it's been under discussion. In fact, we already pay for Morning Edition and are making some use of it now. But I didn't know we were already committed." Steven Skelley, who is responsible for the musical portion of Michigan Morning, commented that "I had no idea this was happening. I have read in a couple of memos that 'we are contemplating changes in the morning,' but I had no idea it had gone so far as this. I doubt, however, they'd tell me anything anyway."

Having worked in commercial and educational television and radio in Kalamazoo, Peter Greenquist is one of the few announcers at WUOM to have radio experience prior to joining the station. Hired in November 1974 specifically to create a morning show, Greenquist has combined civilized companionship and gentle music to attract the station's most generous donors, both individually and as a group. The fact that the station is projecting a deficit of almost $200,000, even when adding NPR's most popular syndicated show, is one measure of Greenquist's popularity.

When asked in June about Seguine's comments that Michigan Morning was going to be cancelled, restructured, or rescheduled, even Peter Greenquist had plainly not yet been told of the shift. Nevertheless, he expressed regret but little anger and less surprise. "No one has said to *me* that it's going to happen. I feel very confused by [the move], but the way it's being handled doesn't surprise me. The

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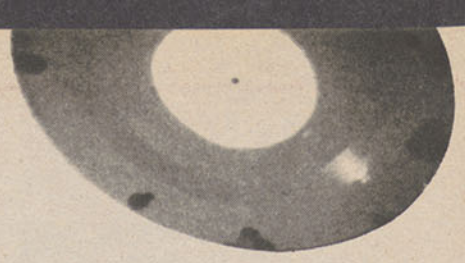


staff has not been dealt with straightforwardly, and this is just one more example of that sort of behavior."

After pausing for a moment, Greenquist archly added, "If the Morning Show's time has come and gone, well, then so be it. It could be that the Morning Show has indeed run its course, that my general malaise and disinterest has taken its toll." Greenquist's ironic tone suggested he did not consider this to be the case. That said, he became more earnest. "Still, I think it would be a serious mistake. It would make us sound like everybody else. I wish they wouldn't do it. I wish they'd ask me [about any concerns with the Morning Show]. If anyone would know what's wrong, I would."

When Seguine himself finally informed Greenquist on the morning of July 12, Greenquist commented, "Well, I guess the last person in the Western Hemisphere has finally been told. But after everything I'd heard might happen, I thought that what would happen would have been much worse. But they're simply moving my show back a couple of hours." Starting on October 2, Morning Edition will run from 6 a.m. through 8 a.m. Greenquist's Michigan Morning, or some modified form of it, will run from 8 a.m. to noon. "I guess Joel hopes this will get a larger audience," concluded Greenquist. "We'll see."

An audience of significant size

Seguine describes the "significant audience" he wants as people "over thirty-five, more mature in age and approach to life, more culturally aware and more societally conscious." He explains that the term "societally conscious" comes from a study entitled "Values and Lifestyles" developed by SRI International. According to Seguine, it demonstrates through graphs and charts based on audience size and listening habits that 12 percent of the population of the United States accounts for 54 percent of the audience for public radio. It is those listeners, Seguine believes, whom WUOM must do a better job of reaching. "We're not trying to be all things to all people. We are conscious, however, of people who are out there who could be served by what we do."

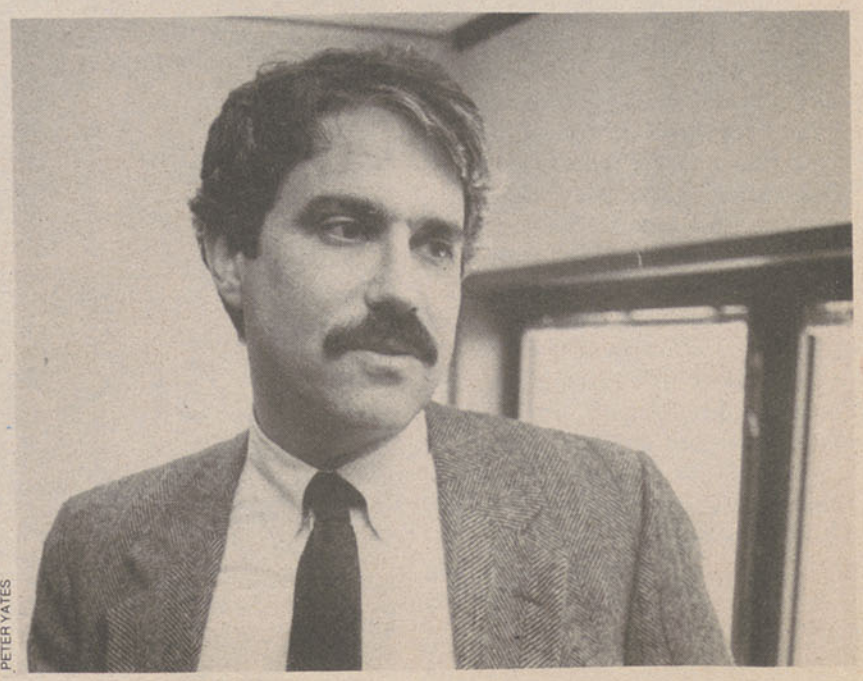
In Ann Arbor, Flint, and Grand Rapids, 110,000 to 120,000 people tune in to U-M radio at some time in an average week—enough people to fill Michigan Stadium. But it's only a fraction of the three transmitters' combined potential audience of 6.5 million.

Public radio station audiences routinely pale in comparison to those of commercial radio. WQRS, Detroit's commercial classical music station, currently attracts 250,000 listeners a week. And WJR, by far the most successful station in southeastern Michigan, pulls in 3.5 million.

But even compared to other public stations, WUOM is unimpressive. In Washtenaw County, 40,000 to 45,000 listeners tune in at some point in an average week. WEMU, the much less powerful National Public Radio station at Eastern Michigan, draws 31,000 listeners weekly. Some of WUOM's disappearing listeners seem to have gone to WEMU, which, unlike WUOM, is growing.

Almost certainly, others have turned to WDET, the NPR affiliate at Wayne State in Detroit. According to a recent article in *Crain's Detroit Business*, WDET has recently executed a stunning audience turnaround—in fact, just the kind of transformation that WUOM under Seguine has sought for so long without success. Since 1983, WDET has doubled its audience, from 85,000 total weekly listeners to 170,000—four times WUOM's local listenership.

Seguine's goal for the U-M stations seems modest in comparison. He hopes to build listenership at all three stations to



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200,000 within ten years. To do that, he says, "we have to survive in the marketplace. In Norfolk, nobody talked about the audience. Now I can't ignore the audience."

To some of the staff of WUOM, the significant audience Seguine wants to attract is exactly the audience to which WUOM already appeals. One staff member puts it bluntly: "Sometimes it seems like he wants to alienate the audience we already have and get a whole new audience. Where he's going to get this new audience from is anybody's guess."

"A complete state of flux"

The key to attracting Seguine's significant audience is programming. He even defines public radio as "the business of programming." But it is in precisely this area that he seems to have been least effective.

In the four years between the time he took the job and the cancellation of the Noon Show, Seguine's programming decisions resulted either in self-confessed "embarrassments" like Talk-talk or minor modifications of already existing programs—like changing Tom Hemingway's half-hour of sports at 4:30 every weekday afternoon to a half-hour of news. Seguine left established programs alone, at least until this year. But where no fixed programs existed, he has had little luck filling the gaps. He himself admits that the evening hours are "in a state of flux." One staff member puts it more strongly: "It's in a complete state of flux and has been in a complete state of flux for years. And it'll probably stay that way."

This situation is caused by WUOM's acute lack of a program director. When Steven Skelley stepped down in the summer of 1985, Seguine appointed operations manager Ray Klatt to be interim program director while a job search was undertaken for Skelley's successor. After looking for several years without success,

Walt Harrison, former student radical turned high-level U-M administrator, now controls WUOM's fate. "I'd have to give their progress mixed reviews," says Harrison. "We've done some things in a few areas, but we've done very little on most things."

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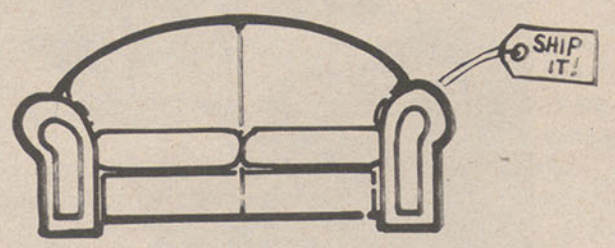

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Seguine finally stopped the search in December 1988.

In June, Seguine's preferred solution was to do it himself. "I'll be taking a really strong role in programming," he explained. "It's what I love to do. I can do administrative work, but I don't really enjoy doing it. So I'll parcel it out to various people and then I'll be able to really get in there with programming."

As with Michigan Morning, many of the people most affected by Seguine's decision seemed to be unaware of it at the time he discussed it with the Observer. "I had no idea that that was what Joel had in mind," commented Ray Klatt, temporary program director for the past three years. His considered response to Seguine's decision was to resign the job of program director effective July 31. In an internal memo to his co-workers Klatt wrote, "I am not sure at this moment exactly what my role at Michigan Radio will be. . . . Whatever it is I shall do, I have asked that my reassignment be to a position that is outside of the senior staff." Like Steven Skelley, his predecessor in the job, Klatt wants a job outside of management.

Klatt says the request for reassignment is "nothing really special. It has looked to me for a fairly long time that this was not something for me to do. It's not that I disagree with what he's trying to get done. But I'm a 'hands on,' 'do it now' kind of guy, and we just keep waiting for things to happen."

Another key person caught off-guard by Seguine's comments was Walt Harrison. As the U-M's new communication director, Harrison is Seguine's direct superior. "Joel is many things, but he's not the program director," Harrison remarked. "He mentioned this idea, and I told him to wait on it. Let's just say I'm a little skeptical." Apparently Seguine and Harrison have since discussed the matter. As of the end of July, WUOM is again actively seeking a program director.

The elusive turnaround

On Saturday, July 1, WUOM's staff and Walt Harrison held a day-long meeting. The subject of the morning session was Long-Range Plan 1987–1990. With only eleven months until the end of the plan, a review was certainly timely.

The station had not made real progress in either of the central goals of the plan. Listenership was still weak for a station of WUOM's power and prestige; the spring Arbitron survey found the station with 4.3 percent of the local listening audience—another decline. The budget for 1989 was nearly 5 percent in the red and 1990's income is projected to be 16 percent under budget. Furthermore, staff morale continues to be abysmal. "Some of the negative mojo is still working," comments one employee. Says another hyperbolically, "I am absolutely sure [Seguine] doesn't have the support of one

person at the station."

Walt Harrison speaks candidly about WUOM's condition. "I'd have to give their progress mixed reviews. We've done some things in a few areas, but we've done very little on most things.

"One area that particularly concerned me was fund-raising. Corporate underwriting, for example, has come up woefully short. Perhaps the goals were unrealistic. We'll have to take another look. But whatever the case, we have to come up with concrete methods or we'll never reach our goals."

Harrison is more guarded in discussing Seguine. "Any manager is responsible for meeting or not meeting the goals he sets for himself, so a critique of progress on the plan is a critique of Joel. That said, however, there are mitigating factors involved. A lot of what Joel can do depends on the support of the university." Harrison agrees with those who say that progress has been "glacial," but adds, "Again, there are mitigating factors. By support [from the university] I mean not only financial support but other things as well. Now it's a priority of ours to encourage them to proceed with change."

Much of the staff remains skeptical. "I at least am unaware of any direction in which we are being led," complains one. "When changes are made, one always has to wonder if it's part of a grand scheme or some sort of whimsical decision."

Seguine's decisions are not actually made whimsically, however prematurely he may choose to announce them. Most of the staff agree that Seguine is a decent, well-intentioned man. But it is his very decency that prevented him from fulfilling his mandate. The conflict between his desire to do the right thing for the station and his aversion to causing pain to its staff led to his years of indecision and the continued stagnation of WUOM.

Now that Seguine has finally made up his mind, the rescheduling of Michigan Morning will follow the cancellation of the Noon Show within seven months. If the audience response has been discouraging in the short term, Seguine hopes for long-term gains in a larger and more broadly based audience. Despite everything, Seguine remains an optimist.

"This radio station is not in trouble," Seguine says. He leans forward, his eyes glittering behind his glasses. "It is not coming apart at the seams. It is in a period of transition. Some people will be angered by the changes. But we have to change. We want to open the service up to other people."

Speculating about the future, Seguine smiles slightly to himself and looks out the window. "When people who know about the situation talk about us at public radio conventions and things like that, they refer to WUOM as a 'sleeping giant.' I agree with that. I think that when WUOM wakes up, it will take its rightful place as the leader of public radio in Michigan." ■

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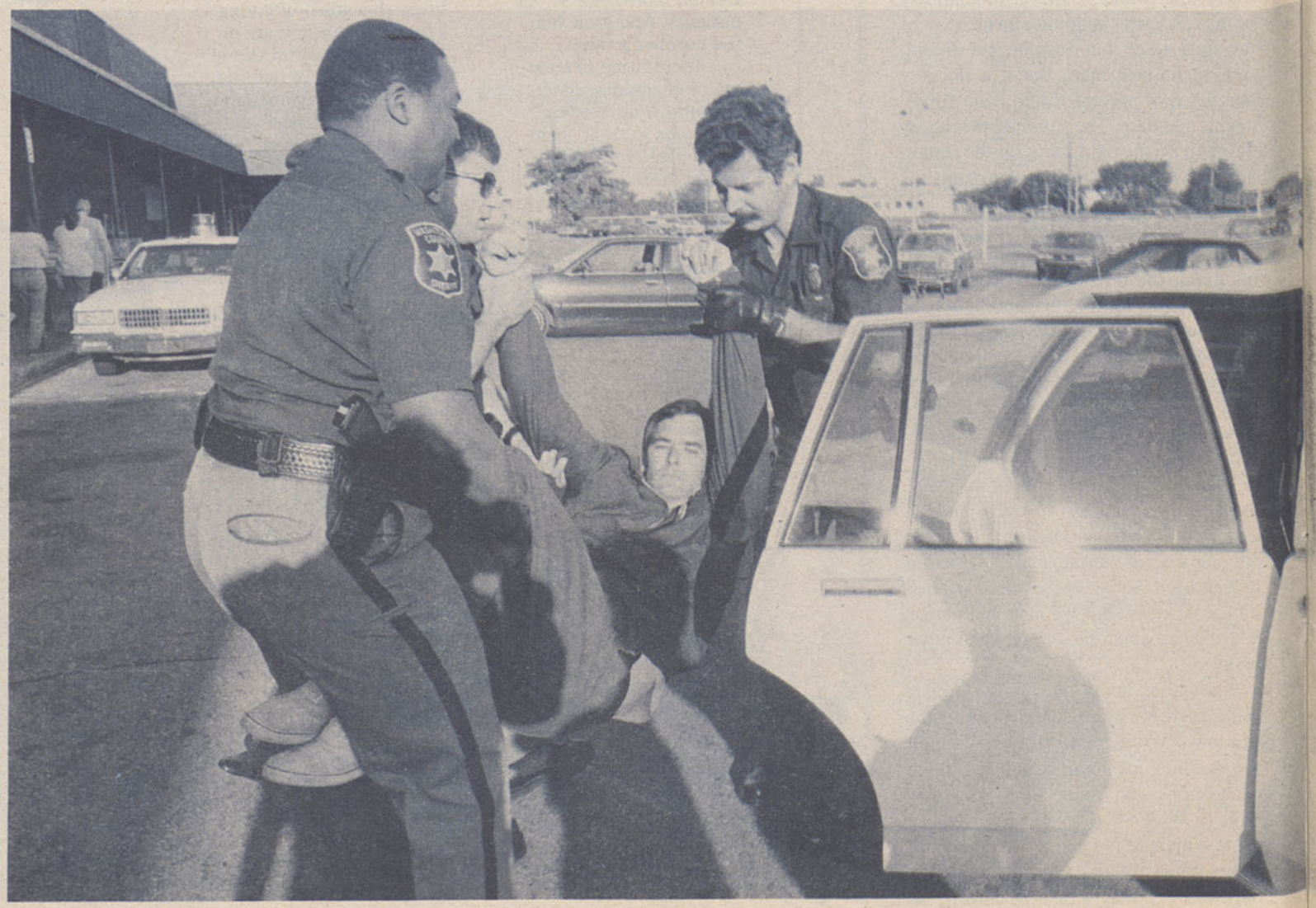
Operation Rescue Comes to Washtenaw County

By Eve Silberman

Religious activists are adopting the tactics of the civil rights movement in a campaign to shut down abortion clinics. They've been stalemated, but the battle is only beginning.

Its first year was a busy one for the much publicized anti-abortion group Washtenaw County Rescue. As of early August, the group had staged five sit-ins at the three county clinics that perform abortions: about 300 protesters had been arrested, although this number includes many who were arrested more than once. Between "rescues," group members maintained a high profile at Planned Parenthood, at Health Care Clinic of Ann Arbor in Pittsfield Township, and at Womancar of Ypsilanti. Several times a week, they could be found picketing, praying, and sometimes thrusting pictures of fetuses onto closed car windows in a last-ditch patients. Last Month, Washtenaw County Rescue was absorbed in planning for what leader Peter Thomason called the first "public statewide memorial service" for the unborn, to take place this fall.



"They're our little brothers and sisters," says Thomason of the forty fetuses that the group claims to have found in an abortion clinic dumpster in Lansing. (Rescue members refuse to show the fetuses to reporters or to disclose where they're being kept. Both of the two abortion clinics in Lansing say fetuses are never thrown in the trash, which is a violation of state law, but are sent to medical laboratories.) The motivation for the memorial service, explains Thomason, director of operations at Domino's Farms' Services Corp., "is to bury the babies with dignity and, in so doing, call attention to the fact that they're human beings."

Operation Rescue is not content with the tactics of the more established Right to Life organization: lobbying the state legislature, writing letters to Washington, and volunteering at places like the anti-abortion Pregnancy Counseling Center in Ypsilanti. Instead, emulating the civil disobedience tactics of the 1960's civil rights movement, Rescue members have courted arrest by stationing themselves in front of clinic doors and refusing to budge.

The group has what it describes as "loose ties" with the national Operation Rescue, headquartered in Binghamton, New York. Its leader, Randall Terry, is a former used-car salesman and avowed anti-feminist (see p. 48). Although the national Operation Rescue has been attempting to close clinics since 1987 (they first attracted national publicity during the Democratic Convention in Atlanta last year), the local chapter didn't become actiye until this past spring. Some of the local leaders received training in Binghamton and took part in sit-ins in New York last January.

Washtenaw County Rescue has a hard-core membership of about fifty and a strong religious focus. The leaders and the overwhelming majority of members are drawn from some thirty or so churches and sects, most of which have a fundamentalist or charismatic orientation. Most view abortion as merely the most repugnant and visible aspect of an immoral secular society. One of the Rescue's leaders, Mike Caulk, preaches at the Cornerstone Christian Church, but is probably better known—to U-M students, at least—as the Bible-thumping "Diag preacher."

Recent U-M grad Rebecca Barlow showed up to oppose a Rescue sit-in with a sign saying, "Women must decide their fate." She's now a leader of the Committee to Defend Abortion Rights (CDAR), which comes to sit-ins and tries to keep clinics open.

Rescue members have not succeeded in closing any local clinic for more than a day, but they have placed enormous stress on the clinic staffs and received considerable publicity. Rescue people claim that they have dissuaded six women from going through with their abortions. ("Six babies will live because of the rescues in this county!" declares a press release.)

The July 3 Supreme Court ruling, which allows some state restrictions on abortions, was a shot in the arm to Rescue activists. But the movement itself also reflects the frustration and bitterness of abortion opponents built up in the sixteen years since the landmark Roe versus Wade decision legalized abortion in the United States. Says Carol Hart, an Ann Arbor homemaker, "I worked for Right to Life for six years and I became frustrated by the fact that things didn't happen." Operation Rescue, she notes, is trying to "shut down the place where the killing is happening."

Sheriff's deputies arrest local Operation Rescue leader Peter Thomason during last month's sit-in at Womancare in Ypsilanti. Overcome with anger, Thomason shouted that the deputies should instead be stopping the clinic staff from killing fetuses: "They're going to cut their heads off, cut off their legs! They're going to rip them away like garbage!"

Peter Thomason, thirty-five, square-jawed and strikingly handsome, looks like a candidate for the role of a good-guy TV dad. In fact, Thomason says he is the father of seven, "including the youngest, who will be born in November." He and his wife until recently were also foster parents of a young handicapped child. Thomason is one of many Rescue members drawn from the local Word of God community. A charismatic Christian group with a large Roman Catholic population, Word of God opposes all birth control except abstinence, favors the traditional dominant male-subservient female roles in marriage, and endorses sex only within a marital relationship.

PETER YATES

Peter Thomason has come a dramatic distance from his upbringing as one of five children in a family of liberal, decidedly secular activists, who are, he acknowledges, upset by the form his own activism is currently taking. His father, a U-M grad and former track star, is a teacher at the Sidwell Friends School in Washington, D.C.

When he was sixteen, Thomason says, he went through a dramatic religious rebirth, in part sparked by a talk given by a born-again friend. "I would say it wasn't like a thunderbolt," he says, "but like a cool breeze." He attended liberal, predominantly Jewish Brandeis University near Boston, where he passed out anti-abortion literature and tried to convert his classmates—something he says is "the natural outgrowth of having a living faith." At nineteen he married. His wife, Rebecca, a returned Catholic, gave up a child for adoption in high school. She also is active in the Rescue movement. Today, the family lives in Ypsilanti; their children go to the Word of God school and observe the community's several taboos (no dating, restricted TV watching).

Thomason is involved in Habitat for Humanity, whose members (including former president Jimmy Carter) build and repair homes for those of low incomes. But stopping abortion is his consuming passion.

In a recent interview at a downtown restaurant, Thomason uses more temperate language than he had in a recent *Detroit Free Press* interview, where he referred to abortion clinics as "killing centers." But his views on abortion are unequivocally stated. Leaning over the table, he intones, "A woman does not have any more right to kill an unborn child than I have to kill you or to kill an elderly person who is disabled."

His passionately held belief allows for no exceptions, such as rape. "The child conceived is no less a human being because the mother is a victim of violent rape," he emphasizes. He also refers to "women who've had abortions after rape and have come to regret it."

Soft-spoken and courteous, Thomason nonetheless communicates strong feelings rigidly held in check. Arrested three times in local Operation Rescue sit-ins (he is appealing an eighty-hour community service sentence), and often found picketing at Planned Parenthood with a homemade white cross over his shoulder, the neatly dressed executive says he can understand the anger of his opponents. "I've had to deal with my own anger," he says—about "how doctors who know better can do what they're doing."

Abortion, he says, is "the symptom of a society that is spirtually dead." He stresses that his goals go beyond stopping

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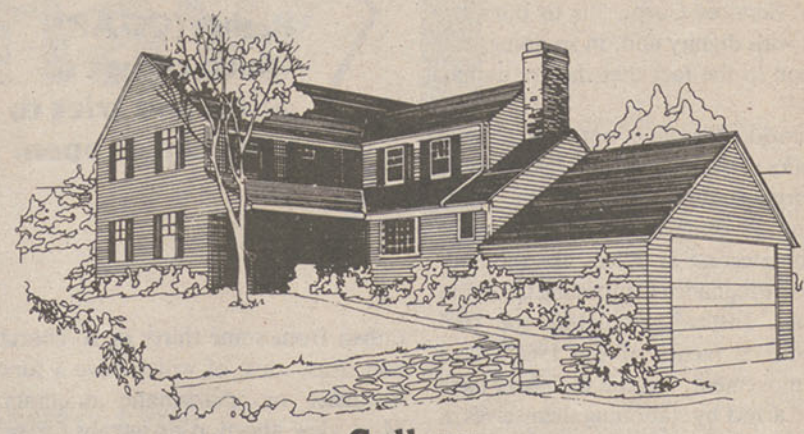

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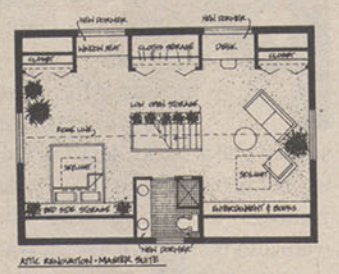

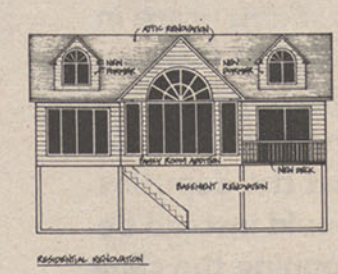

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abortion and include restoring "a high regard for chastity, married life, the value of the family."

Asked about the frequent criticism from abortion-rights advocates that his group is trying to impose its values on a pluralistic society, he responds, muscles tightening, voice rising, "Why should NOW [the National Organization for Women] and Planned Parenthood be able to impose *their* values on the country?"

PETER YATES

Christine Jones underwent two abortions before a spiritual conversion. She's now the only female leader in Washtenaw County Rescue.

"I'm very concerned to see abortions stop in the county, in the state, and in the country," states Christine Jones. "I'd like to see the United States be an example for the world." The only female leader in the local Operation Rescue group, Christine Jones also brings an unusual perspective: she's had two abortions.

Jones looks younger than her forty-three years, with a delicately sculpted face and dark, fluffy hair. Single, she is a commercial photographer, working out of a spacious studio in the back of her Old West Side home near Bach School. Anti-abortion bumper stickers ("Planned Parenthood Loves Children to Death"; "Give the baby a choice—life!") are taped to her refrigerator. In a striking plaid shirt and white pants, Jones looks like any casual-but-chic Ann Arbor professional woman. But she readily admits that her views on abortion are out of sync with much of the neighborhood and, for that matter, much of the city. "It's very easy," she says vehemently, "to be pro-death in Ann Arbor."

Jones is, in fact, frustrated over what she describes as the media-created image of both Operation Rescue and Washtenaw County Rescue. "To a lot of people we're the lunatic fringe and the religious right field. We're very much substantial citizens of the county—tax-paying, productive, from all walks of life."

The poised and articulate Jones says that on some weeks she puts more time into her anti-abortion efforts than she does her business. "She's a real go-getter," says her Rescue cohort Mike Schulte.

Jones's vitality didn't flag during the ten days she spent in the Washtenaw County Jail, where she and a colleague shared a cell with a prostitute and a traffic violator. "We were able to minister to our fellow inmates," she says. "It was a great experience." Jones and several other Rescue members served time in lieu of posting bond. It was, she says, a way of making a statement "that I didn't want to put money into a system that supports child killing."

A native of Ann Arbor, Jones graduated from the U-M art school in 1969. "Touched by the Sixties," she dabbled briefly in drugs and Eastern mysticism. She doesn't enjoy reminiscing about those days and says that the only thing she retains is her commitment to the civil rights movement.

Jones got her first abortion in New York in 1972 and her second in 1977. (Had abortion been illegal, she says, she would have carried the pregnancies to term.) After the second, she experienced a long period of severe, near-suicidal depression—"denial"—she terms it. For two years, she engaged in intensive Bible study, after which, she says, "I felt a very personal relationship with Jesus Christ . . . I found forgiveness. Knowing I had forgiveness, I was able to look at what I had done honestly," she says with rising emphasis. "I had destroyed my two children myself.

"The pro-aborts like to say all we care about is the baby. What we know about is the problems of the women who deny."

Jones says the media has not publicized the fact that members of groups like Operation Rescue do try to help women carry a pregnancy to term. "We have physicians willing to provide prenatal care for next to nothing. We have open adoption, where a gal can be updated as to what's going on with her child."

Currently a member of the Emmaus Fellowship, a non-denominational Word of God congregation, Jones says she would love to get married and raise a child. Right now, though, this is not her first priority. Stopping abortions is. Impatiently, she says she's heard speculation from "pro-aborts" that her anti-abortion efforts are a way of working out her own guilt over her two abortions.

"I know I'm forgiven," she says, her voice clear with the strength of her conviction. Guilt "is not a motivating force in my involvement.

"I do this because I know it's God calling me."

The four-year-old Planned Parenthood building, a square, low-lying building designed, for security reasons, with skylights rather than windows, is at the end of a cul-de-sac off Professional Drive near the Washtenaw/Huron Parkway intersection. This Wednesday morning, three men are standing with picket signs at the parking lot just before the cul-de-sac (where they are legally allowed). When cars cruise in, the drivers hold the signs high. "Choose life," says the sign of Ted Jungkuntz, minister of the Cross and Resurrection Lutheran Church (a Word of God congregation that meets in the gymnasium of the community's school in Ypsilanti). Jungkuntz spent eight days in jail after a sit-in at Planned Parenthood. Fixing a visitor with intense dark eyes, he declares, "The murder has to stop."

It may or may not be a coincidence that there are abortions scheduled for this morning. The vast majority of patients entering today, as on other days, are here for birth control counseling, contraceptives (a glass jar of condoms sits on the front counter), or basic gynecological services like Pap smears and treatment of venereal diseases. Last year, only 6.4 percent of local Planned Parenthood patient visits, 1,600 out of 25,000, were for abortions.

But the demonstrators often successfully target days when abortions are scheduled—possibly because of what Planned Parenthood staff describe as their frequent tactic of calling and making phony appointments for abortions. This ploy, says one staff member, not only helps the demonstrators plan their picket times for the greatest impact but takes up time that could be used to serve actual patients.

In an office down one of several corridors, Debbie (not her real name), a pencil-thin blond woman in blue jeans, sits with a counselor and nervously debates whether she is going to go ahead with the abortion she has scheduled for today. "I feel I'm trapped," is the first thing she says to a reporter whom she has allowed to join them. "I have to do something. I'm running out of time."

Defensively, she explains that she wasn't using birth control, that this would be her second abortion. In her late thirties, she thinks she is "more capable of carrying a pregnancy through" than last time. Driving through the anti-abortion pickets this morning "bothered" her, she said, but would not affect her decision. Before coming to Planned Parenthood, she had gone to an anti-abortion counseling clinic outside the city. "They tried to scare me." Finally, Debbie leaves, saying she needs more time. ►

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Down the hall, in the glassed-in recovery room, "Rosemary," a heavy-set woman in her early thirties, lies supine on one of the room's several low-lying couches. She is the only patient by herself; most of the women recuperating have a companion, usually a female. Guarded and terse at first, she explains that the last thing she had expected was to find herself pregnant, that her longtime boyfriend had been told that he couldn't father a child, that she's a single mother with her own business and a child she doesn't see enough of now.

"I feel it was the right decision," she says of her abortion. "You've got to say it was a hard decision." Eventually, Rosemary shakes loose some tears. Disjointedly, she reveals that she came from a family of ten whose father didn't believe in birth control; they ultimately survived on ADC. Distractedly, she wonders if it would have been so bad if her mother had aborted her. "She would have had nine children instead of ten. Maybe it would have been easier."

The clinic performs first-trimester abortions, using the common suction method, in which the contents of the uterus are vacuumed out in a procedure that usually lasts no more than five minutes.

During her one-year tenure, "our youngest patient was fourteen, the oldest was forty-five," says clinic manager Georgia Myers. A tall, crisp-speaking woman, she wears a tiny coat hanger on a chain around her neck; it's a symbol of the days of illegal abortions.

Exact statistics aren't kept, but the staff estimates that slightly more than half of Planned Parenthood's patients are "birth control failures." Myers says that in the past year, she's also seen about half a dozen rape victims, including a couple of stunned victims of date rape and a middle-aged woman raped by her husband's best friend and afraid to tell anyone about it.

"We don't judge people's motives," says executive director Robyn Menin flatly. Menin also defends the clinics against accusations by anti-abortionists that Planned Parenthood pressures people into choosing abortion. She says that each abortion patient is required to undergo a counseling session to make sure she is satisfied with her decision. In addition, Planned Parenthood also offers "options counseling," reviewing all choices for a woman faced with an unexpected pregnancy. About half of the "options" patients decide not to have abortions, says a staff member.

Washtenaw County Rescue's Christine Jones is skeptical about Planned Parenthood's objectivity. "I don't think they're capable of presenting the options in the same light we are," she says.

The women who run Planned Parenthood are as dedicated to keeping the clinic open as Operation Rescue is to closing it. "I'm too angry to think about quitting," declares Georgia Myers. Medical assistant Cindy Tobias is a veteran of anti-abortion activism; she worked in a Toledo clinic that was firebombed. "We did abortions the same day we were firebombed," she says. "We went to another clinic."

None is more committed than executive director Robyn Menin, who says forthrightly, "There are three things in my life that matter. My husband and my family.

What Is Operation Rescue?

Washtenaw County Rescue is the local arm of the national Operation Rescue movement based in Binghamton, New York. While demonstrations at abortion clinics have been going on for years, Operation Rescue represents a more sophisticated and more aggressive approach. Its goal is to close abortion clinics through large-scale nonviolent sit-ins patterned after the 1960's civil rights sit-ins. Theoretically, the movement would grow until jails would be unable to accommodate all the Operation Rescue internees, and the government would be forced to make abortion illegal. Rhapsodizes an Operation Rescue brochure, "Politicians have to decide between jailing thousands and thousands of good decent people and making child-killing illegal again!"

While Operation Rescue has not succeeded in forcing a single abortion facility to close permanently, it has had considerable impact. According to Operation Rescue figures, from May 1988 to June 1989, almost 400 "rescues" took place, with some 30,000 arrested. (These include several national "rescues," including two in New York.)

Local WCR leaders have received training in Binghamton, and some are acquainted with Operation Rescue's charismatic leader, Randall Terry, who has traveled throughout the country teaching his tactics. Christine Jones, the only woman leader in the local Operation Rescue, glowingly describes him as "tremendously energized and dedicated."

Terry has said that working women are a threat to the family, that contraceptives should be banned and that all of American culture should reflect its Judeo-Christian roots. Ironically, he was raised in a family of liberals. His mother's sisters are all outspoken feminists and pro-choice, though his mother has wavered from her original pro-choice position. A high school dropout, Terry was converted to fundamentalist Christianity somewhere in the midst of a rebellious adolescence. He later attended the Elim Bible Institute in upstate New York.

Terry announced the formation of Operation Rescue in 1986. Although Operation Rescue has received some hefty donations, including $10,000 from the Rev. Jerry Falwell, the major source of Operation Rescue's funding remains something of a mystery. Terry and Operation Rescue each owe $25,000 for blocking a New York City clinic in 1988. Rather than pay, Terry promptly closed most of his own and Operation Rescue's bank accounts, and put his home in his wife's name. Legal battles continue while Terry conducts all business in cash and money orders.

Terry's most recent project (for which Ann Arbor volunteers were recruited) is "The Binghamton Project." This summer, anti-abortion activists were bused in from around the Northeast for regular "practice session" sit-ins against a physician's office and a Binghamton abortion clinic. But in August the doctors involved obtained a federal injunction against Operation Rescue's actions. Though the effect on Terry was not immediately clear, his press secretary, Barbara Magera, insisted, "We're not backing off."

Like many of his followers in Ann Arbor, Terry cut his teeth picketing a Binghamton abortion clinic, the Southern Tier Women's Service Clinic. The director of that clinic, Peg Johnston, says, "He's willing to push the boundaries of what's acceptable. He used to see me in the post office and start yelling about baby killing."

Some opponents of Operation Rescue hope that the movement has run its course. Eileen Scheff, an organizer in the Detroit-area CDAR (Committee to Defend Abortion Rights) calls it a "temporary strategy" that has failed to pick up the momentum it needs for its grandiose ambitions. Speaking of the larger Detroit area (which has averaged about one Operation Rescue sit-in a month during 1989), she said, "I think over six months their number did not essentially grow. You saw the same faces." In Ann Arbor, too, the sit-ins have failed to grow dramatically in size (at the fifth sit-in, only thirty-one were arrested).

Randall Terry has announced that he is going to put more effort into legislative work against abortion, and perhaps even run for political office himself. However, the national Operation Rescue headquarters vigorously denies that he's changing tactics. A Planned Parenthood spokeswoman in New York, who has been tracking Terry's cometlike progress, also doubts that. "He wants to extend his office and his operating bases for training," she says. For personal reasons, says the spokeswoman, she doubts that Terry is ready to pull back from his rescues. "He's a publicity hound," she says, "and he's enjoying this attention a great deal." —*Jennifer Dix & E.S.*

PETER YATES

The local Planned Parenthood clinic is a favorite target of Washtenaw County Rescue, which has conducted two blockades as well as weekly prayer vigils. Executive director Robyn Menin (left) and staff members Cindy Tobias (center) and Georgia Myers say they're committed to keeping abortion legal. When Tobias worked in a Toledo clinic that was firebombed, the staff conducted abortions the same day at another clinic.

My work at Planned Parenthood. And my church." Active in the United Church of Christ, Menin says pointedly, "I'm real unimpressed when they [Operation Rescue] claim high moral ground."

In her mid-thirties, slim, with a cascade of shoulder-length brown hair, Menin walked into the job last December after working for several years at a Planned Parenthood in Delaware that never experienced so much as a single picket (though this may have changed, she thinks). She has been committed to women's health care issues since high school days, when a routine visit to an insensitive male physician left her fuming. Her biggest frustration with the present situation, she says, is that "the anti-abortion people have set my agenda for me. And there are so many issues in women's reproductive health that need attention." Menin yearns to focus on adding new services like AIDS testing and mobile mammography. Instead, she says, she runs around these days wondering "how we can protect staff and patients from harassment from Operation Rescue."

Menin's commitment to keeping abortion legal was renewed six months ago when her Catholic mother painfully described an illegal abortion she had had. Menin notes that the increased publicity has not caused a decline in the number of abortions performed at Planned Parenthood. In fact, it may even have caused an increase. "Some people who called said they didn't know we performed abortions until they read it in the paper," she says. But she's noticed a decline in regular birth control patients, who "don't want to walk through pickets."

Much more stressful than the picketers and prayers, though, were the two sit-ins on April 15 and June 10. What anti-abortionists call "rescues," Robyn Menin calls "blockades" and other Planned Parenthood partisans call "attacks." The military terminology suggests a battleground—and that is what, in a sense, Planned Parenthood became. During the first sit-in, in which seventy-five demonstrators were arrested for blocking the doors, some staff and patients had to climb over an eight-foot wall to get in.

Operation Rescue participants are asked to sign pledges that read in part, "I commit to be peaceful and nonviolent in both word and deed," and "I will follow the instructions of the Operation Rescue crowd control marshalls." The pledges, and indeed all of the basic outlines of the protests, come from the national headquarters of Operation Rescue in Binghamton.

When they were arrested for refusing to budge from Planned Parenthood's door, the protesters went limp, forcing police officers (two to four per person) to carry them off. Operation Rescue leaders stress that all the local sit-ins were nonviolent, but some of their adversaries in a group called CDAR (the Ann Arbor Committee to Defend Abortion Rights) say that some Rescue people aren't above occasional elbowing or shoving.

"They are very well organized," says CDAR coordinator Rebecca Barlow, a twenty-two-year-old recent U-M grad. "During a rescue, Christine Jones and Peter Thomason and the other leaders talk to each other on headphones."

The local sit-ins have followed the national Operation Rescue formula that assigns roles to all the participants. "At every rescue, there are the arrestees, as they call them," observes veteran CDAR activist Rhonda Laur. "These are the ones who sit against the doors of the clinics and wait to be arrested. Then there are the prayer people, who pray and chant. Then there are the sidewalk counselors who just go after patients, yelling 'Mommy, Mommy, don't kill me,' or 'Don't kill your baby, God loves you.' "

The language the Rescue "sidewalk counselors" use with the pregnant women draws criticism from the pro-abortion advocates on the scene. "In these creepy voices, they'll say, 'Mommy, don't kill me, I'll be good,' trying to sound like a child," says Rebecca Barlow. "It's very guilt-inducing." ►

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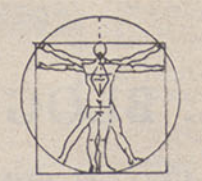

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OPERATION RESCUE *continued*

Christine Jones vehemently denies that the sidewalk counselors, who, she emphasizes, undergo "long-term training," imitate a child's voice. Their approach, she says, is "sympathetic" and aimed at helping the pregnant women "think about alternatives. I can see that another group would like to discredit us as coming along and doing something like that," she says.

Reactions of abortion patients at Operation Rescue sit-ins range from disbelief to anger to tears. Robyn Menin says that she herself almost broke down once when, during a protest, a patient clutched her, weeping, and said, "Keep them away from me."

The persistence of Washtenaw County Rescue has served as a catalyst for CDAR, a group dominated by U-M students, many involved in a range of causes from gay rights to Latin American issues. Showing up uninvited during the first sit-in, the group initially got a cool reception from Menin and Planned Parenthood staff, who worried about possibly violent confrontations. (In part, this reflected a statewide position of Planned Parenthood and its allies, like NOW, who wanted above all to avoid confrontations.) Today, CDAR appears to be a valued ally of both Planned Parenthood and the other two abortion clinics targeted by Washtenaw County Rescue. Members are convinced that CDAR serves a valuable role not only in shielding abortion patients but in reopening the clinics as quickly as possible.

"At every rescue I've been on, the police always tell the patients the clinic is closed and to go home," says Rhonda Laur. "We don't want the clinics closed."

CDAR activists now regularly rise at dawn to cruise Planned Parenthood, Womancare, and Health Care Clinic early Saturday morning, alert for signs of an upcoming blockade. For its part, WCR tries to be as clandestine as possible about rescue dates, though CDAR people have occasionally been successful in infiltrating a Rescue meeting. In return, the Rescue group sometimes sends people to CDAR meetings, held in the Michigan Union. At one recent CDAR meeting, Rescue leader Mike Schulte and another man stood outside the door to listen to CDAR discuss, among other things, how much money and how many signatures it had collected during the art fair. At the end, the two men opened the door, introduced themselves to the startled group, and then exited. "I don't know if they were trying to intimidate us," says one CDAR member, "but it was sort of weird."

Washtenaw County Rescue communicates through a newsletter, distributed only to members. A recent issue is an amalgam of evangelical oratory ("Rescuing is a move of Almighty God aimed at sparing the lives of innocent children from mutilation") and practical advice, such as "How to Get Ready for Jail." ("Ladies, no bras with underwire are allowed in jail.")

The group also maintains a hotline on upcoming events, which it updates two or three times a week. (The hotline does not announce sit-in dates.) In a recent recording, a male voice told a story about a woman who, scheduled to get an abortion at a clinic in Oak Park, had changed her mind, touched by the concern of the Rescue activists for her baby. Pleased and stirred by this story, three different Rescue activists later repeated it to a reporter.

What is probably the final sit-in of the summer takes place on Tuesday, August 8, at the Womancare clinic in the Gault Village shopping center on the east side of Ypsilanti. Shortly before 6 a.m., a total of thirty-one "arrestees" have already positioned themselves in front of the clinic door. Dressed mostly in jeans or comfortable pants, the group is young to middle-aged and almost exclusively white.

Rumors of the demonstration have reached the Womancare staff, so the law enforcement people, CDAR, and clinic staff are prepared. At 7:30, two Rescue people stand on the sidewalk holding up a large blue banner reading "Rescue in Progress." To the left of the clinic door, near the Farmer Jack store, CDAR activists hold up their own banner, which reads, "Defend Abortion Rights."

To the right, a group of about thirty people walk up and down in a line singing hymns like "Amazing Grace." Standing by himself, head bent, Peter Thomason is praying silently.

Although the media—including a couple of TV stations—are swarming everywhere, this sit-in is less dramatic than previous ones. Learning from past experience, Washtenaw County sheriff's deputies and Ypsilanti police have erected police lines around the protesters sprawled on the ground, preventing new arrivals from joining them.

One CDAR woman stands and passes out copies of a socialist newspaper to passers-by. Most of the dozen or so CDAR people on hand, though, are wearing surgical scrub jackets provided by the Womancare staff. They dart from the front to the back of the clinic, on the lookout for patients. Most patients (all were contacted by Womancare directors, and some chose not to cancel their appointments) sit in locked cars scattered throughout the parking lot, with both CDAR activists and Rescue sidewalk counselors clamoring for their attention. One teenage abortion patient who came by herself is so unnerved that she asks CDAR members just to drive around with her for several minutes.

Shortly before 8 a.m., the law enforcement people, mostly broad-shouldered deputies in brown uniforms, begin hauling off the protesters. They are matter-of-fact and good-natured, as are most of the protesters. "Watch your head now," one deputy says as he and three others bend over one man.

Among those waiting to be arrested, Christine Jones, wearing a teal blue Lands' End jacket, is calm. "This is normal business, so to speak," she says with a laugh. "I'm real relaxed." A couple of the

deputies address her as Christine.

The near genial tone of the occasion alters suddenly when the police bend to pick up Peter Thomason, who looks about him with an air of incredulity. "You're not protecting life!" he shouts to his arresters. "An unborn baby is in there! They're going to cut off their heads, cut off their legs! They're going to rip them away like garbage!" Several photographers focus in for a close-up as the sheriff's deputies, their faces showing no emotion, carry him to a waiting police car.

The sit-in is cleared away within an hour; by 8:30 the clinic is open, only an hour and a half past its usual time. As the last of the demonstrators are carried away, the group of Rescue picketers closes in for what their leader calls a "family prayer for all Christians," and together they recite the Lord's Prayer.

Standing near the back entrance of the clinic, protester Anne Cherney, an Ann Arbor mother of ten who wears her hair in a long braid, frets that the sit-in has ended so quickly. "The point is not to get publicity," she says. "The point is to keep the clinic closed so that maybe the girls will have another day to think about it and change their minds."

Although Cherney reminds herself that "every protest is a victory in the eyes of the Lord," she says candidly that WCR needs some new faces. "After a few arrests, people have to take a break," she says. (In fact, seventy-eight were sentenced to eighty hours of community service for one sit-in; appeals are pending on two other sit-ins, and two have not yet come to trial.) "It just can't fizzle out," continues Cherney. "We'll just have to try a different strategy."

In July, the U.S. Supreme Court issued a decision that permits states to impose significant restrictions on abortions. Widely viewed as a possible start to the dismantling of Roe versus Wade, the decision spurred Operation Rescue activists to shift some of their attention to state legislative initiatives this fall. (They would, among other things, call for parental consent before abortions could be provided to teenagers.) "We can save children at the door," says WCR leader Mike Schulte, and at the same time work to change "the laws behind it."

The status of various state laws restricting abortion will probably be further clarified by three Supreme Court cases scheduled for this fall. Michigan abortion-rights advocates are clearly alarmed. After the July decision, some called abortion clinics in Ohio to discuss procedures for sending patients there.

Washtenaw County Rescue activists generally describe the July 3 decision as a "good beginning," but they are not yet pinning their hopes on the Supreme Court. Several Rescue stalwarts say that until abortion is made illegal they intend to show America their resistance at the clinic doors. "There will be more rescues," says Christine Jones.

Their adversaries don't doubt this. "They'll be back," says Planned Parenthood's Georgia Myers in a tone both resigned and determined. "We know they'll be back." ■

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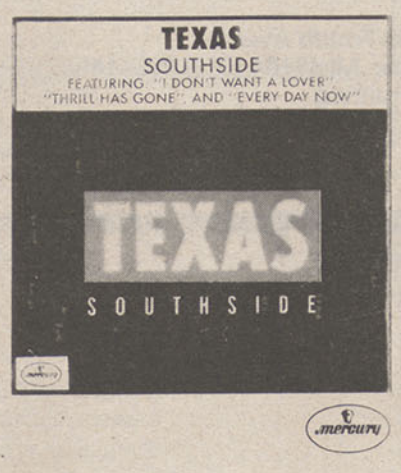

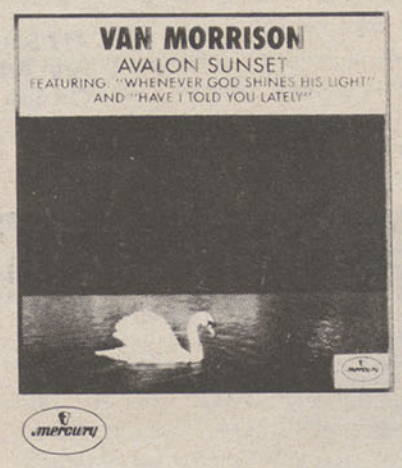

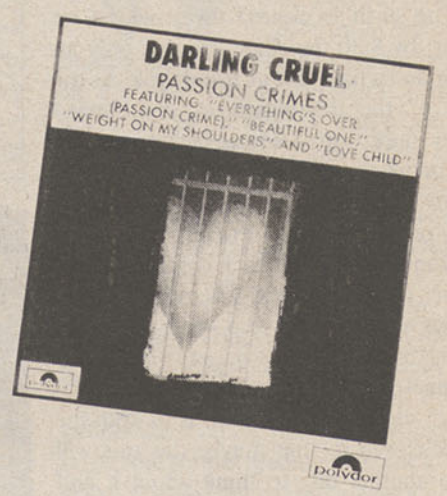
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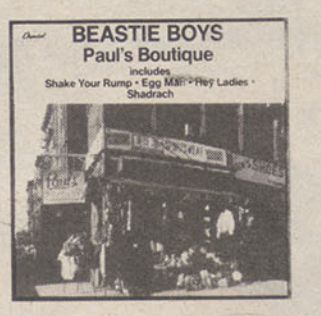

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AARON KILEY

An Inch Equals a Thousand Miles

With a new Atlantic EP, Map of the World enters uncharted territory in its quest for fame and fortune.

"Now we're a killer band," says Khalid Hanifi. (L. to r.) Dante Orlando, Hanifi, Chris Ranney, Donn Deniston, and Sophia Hanifi.

By Tom Rieke

Map of the World, Ann Arbor's premiere pop-rock band, spent most of the past summer waiting and wondering. Was this their big break, finally, or just another false alarm?

After increasingly serious contacts that began early this year, Khalid Hanifi, the band's founder and leader, flew to New York on July 26. He met with Peter Koepke, head of Atlantic Records' progressive music department, in Atlantic's Rockefeller Center offices.

He didn't sign a long-term recording contract. Those negotiations were referred to lawyers representing the band and the company. But he did get a solid commitment that Atlantic would finance and promote a six-song Map of the World EP. Ten days later, Map of the World checked into the Pearl Sound recording studios in Canton Township for a week-long session.

The EP will be distributed to college-town radio stations and record stores in mid-October. That should "get a buzz going out on the streets," says the progressive music department's publicist, Regina Joskow, who refers to Map of the World as "our latest signing." After that, Joskow says, "we want the band to go out on the road and play their heads off."

This is not the first time that Khalid Hanifi and his sister, Sophia Hanifi, who is Map of the World's lead singer, have been approached by a major record company. But it is the closest they—or any other Ann Arbor band in recent years—have come to acquiring the money and promotional muscle needed to break into the international music scene. A contract with Atlantic could lead to the fame and fortune every band dreams about. Or the dream could dissolve into a nightmare of missed opportunities, and Map of the World could find itself back in the local bars for another few months, or years.

Tuesday, May 30, 1989, 8:45 p.m.

A violent thunderstorm smashes into the south side of Ann Arbor. On Eisenhower Boulevard near Briarwood, visibility is less than twenty feet through the rain-blurred windshield, and WEMU interrupts Les McCann's "Tryin' to Make It Real—Compared to What?" with an urgent announcement:

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From the parking lot, the former Tee and Ski store on South State looks like a poor storm shelter. Bleak and desolate in the lightning flashes, it's run-down and abandoned. But just inside the front door the sound of thunder is overwhelmed by a rumble of rock 'n' roll. Map of the World is rehearsing in the basement, completely unaware of the weather emergency.

The basement walls are concrete block lined with pseudo-rustic barn siding; the carpet smells like mildew and cat litter. The band is set up along one side of the room, facing a series of mirrors removed from dressing rooms where golfers and skiers once tried on their new seasonal outfits. The air is thick with loud music

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An eight-bar country-style riff rolls out of Khalid's lead guitar and Chris Ranney's keyboard. Then the bass (Dante Orlando) and drums (Donn Deniston) kick in with a solid foundation as Sophia slides into the first line of the song. It's a happy sounding up-tempo tune with a toe-tapping back beat and a hint of synthesized slide guitar. Add an accordion, and it could become a popular polka in every VFW hall in small-town America.

There's only one catch: the words. Verse by verse, Sophia's voice takes on a harder edge as she speculates about a love that's not quite right. "One of us must move; will it be me?" she asks. There's a mismatch, a tension, between the party-style music and the questioning lyrics. "Everyone was born from someone being screwed," she sings. "We always assume that debt."

Then Orlando's bass gets bouncier. Deniston's drums add a few new licks. Ranney's keyboard churns out a blues organ sound. And Khalid and Sophia repeat the song's title line over and over in harmony, like an anthem: "We're goin' the same way on a two-way street. We're goin' the same way-ee-ay-ee-ay-ee-ay-ee on a two-way street." In the end, it's a song about working things out—except that either of the song's lovers could make a U-turn any second.

Unlike a lot of pop music, Map of the World's songs have endings. This one builds to a final chord so strong that a piece of paper floats down off the top of a tall speaker. "That felt pretty good," Khalid says with a smile.

"Yeah," Ranney says, "but we're not tight."

"We've been tighter," Deniston agrees.

"We've been looser," Orlando points out.

They discuss the tempo. Deniston reports that the electronic metronome was set at 138, right where it should be. "I could see it coming down, to one thirty-two," Khalid says. "It's a little frantic."

"I'm playin' at one thirty-seven, personally," Orlando says, grinning and adjusting his bandanna headband.

The band takes a break and decides this is a good time to send somebody out for more beer. Ranney volunteers. He gathers up several bags of empty bottles and cans and heads for the store.

"OK, here's what I'm thinking about for the EP," Khalid says. He lists a few songs. "I'd like to do some things that are a little far out."

" 'Siberia' has some bizarre breaks," Deniston says.

"Right. That should be on it," Khalid says. "And I'd like to wrap it up with 'Made My Bed'."

"Good," Deniston agrees. "Just with acoustic guitar. Not too eat-shit country."

Khalid sings two lines from the chorus of "Made My Bed": "I made my bed, I'm gonna lie in it. And I dug my grave, I'm gonna die in it."

AARON KILEY

AARON KILEY

Sophia agrees that it's a good way to end the EP. But in a comment that recalls the irony of "Two-Way Street," she adds, "it should be sung cheerfully."

"It's so depressing that it's funny," Khalid says. "We don't have a lot of optimistic songs anyway."

"Remember," Orlando says. "It's gonna be played on college radio stations."

"True," Khalid says. "College kids are all depressed already."

"The sky is green," Ranney says as he walks in with three six-packs of beer.

"If it goes to plaid, I'm leaving," Orlando says in mock panic.

Deniston cups his hands around his mouth and imitates a military alert: "We've gone to plaid!"

It's a long night. By the time they wrap it up, at 11:30, the band has done twenty-six songs with frequent stops, start-overs, and repeats, adding or deleting notes and phrases, adjusting tempos, and worrying about whether they'll be ready for an upcoming gig at the Blind Pig, which will really be a "live" rehearsal for the EP.

Growing up in Saline, the second and third of three children, Khalid and Sophia Hanifi were Beatles fanatics. In many ways, they still are.

Sophia, who at twenty-five is three years younger than Khalid, was just a toddler in 1964 when the Beatles made their historic North American television debut on the Ed Sullivan Show. There's a favorite family story, she says, "about me bouncing up and down shouting 'Yeah, yeah, yeah!' when I saw them on TV."

"When we were younger, Sophia and I couldn't stand each other, naturally," Khalid says. "But gradually we started writing together. In tunes and words she's better than anyone I've ever written with."

Khalid got his first Beatles record for his tenth birthday. "My mom gave it to me. Beatles songs are my idea of perfect pop music, and they always will be, because I grew up with them."

Their mother, who is of Scottish descent, has taught in the Manchester Public Schools for more than fifteen years. Their father is an Afghan professor of anthropology at Northern Illinois University. The two were divorced when Khalid and Sophia were very young, and they have rarely seen their father since. There was no particular emphasis on books or music in the family, though Sophia remembers her grandmother, who served as the family disciplinarian, singing "forcefully" in the Methodist Church choir.

When Khalid was twelve, he discovered three basic chords on his first guitar, began an unguided exploration of music theory, and started writing songs. "I have tapes of original songs going way back to seventh grade," he says.

After high school, Khalid spent a year and a half as an English major at MSU and the U-M, then dropped out to concentrate on rock 'n' roll. Sophia graduated three years later, and in 1982 they recruited a drummer and bass and keyboard players, and organized a band.

"When we were younger, Sophia and I couldn't stand each other, naturally," Khalid says. "But gradually we started writing together. In tunes and words, she's better than anyone I've ever written with."

At first the band played at parties around town, because that was the only way they could perform. It was at one of those early parties ("a party we threw for ourselves," Khalid recalls) that the band adopted its name.

"I was always into maps when I was a kid," Khalid explains. "I used to draw them all the time. I still love them. I could look at maps for days, just to see where things are. So at this particular party, when I saw a map of the world taped to a wall, I thought that was a perfect name for the band. It's kind of a flat statement, but also a very ambitious idea."

Map of the World's current flirtation with fame started in January when Reen Nalli, one of the band's local friends with connections to the record industry, sent a Map of the World tape to New York.

Before she returned to Ann Arbor (where her family operates two music stores downtown) in 1988, Nalli had been

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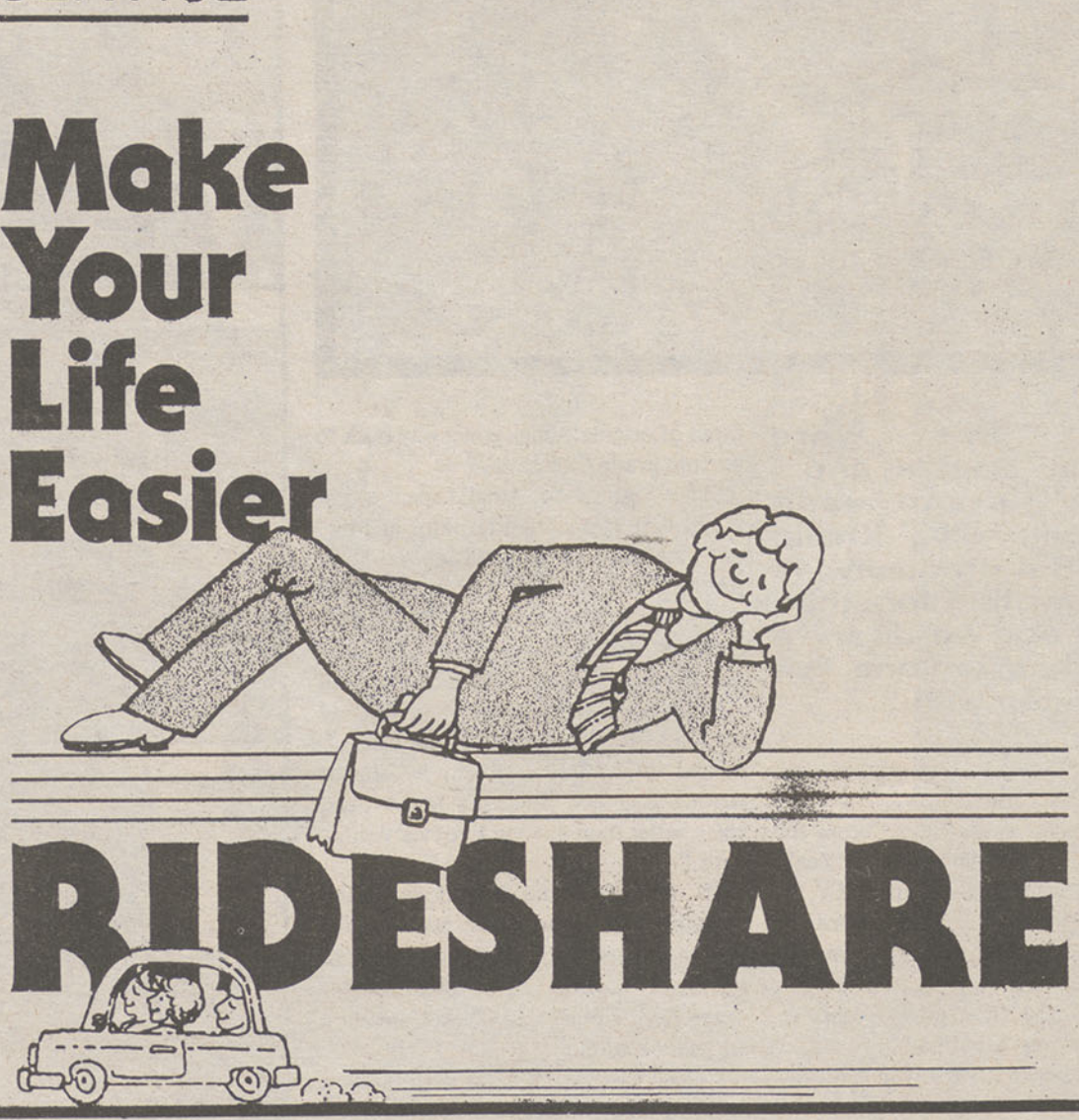

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a vice president at Atco Records, a division of Atlantic, for several years. She knew Ranney and Deniston, who were both working at one of the Nalli stores, and they introduced her to Map of the World. When a friend at Atlantic called "to ask what I was up to," she says, "I told them that I had been talking with this band, and he wanted to hear some of their music."

Since then, Nalli has provided some other tips and contacts, but she has no formal relationship with the band or with Atlantic. She is working full-time to establish a U.S. division of rooArt, a rock 'n' roll label in Sydney that hopes to export Australian bands and has no interest in signing American acts. "But I really love Map of the World," she says. "Musically, they're there."

Nalli's friend worked for Atlantic's progressive music department, which was set up less than a year ago. Its job is to "find and launch" new bands, publicist Regina Joskow says, and "we're really starting to happen." So far, the department has signed about a dozen acts, including guitar giant Adrian Belew; two German bands, Camouflage and Alphaville ("Germany's answer to Roxy Music"); the Rock Melons ("party funksters with four top-ten singles in Australia"); and the Wailers, the reggae band that backed the late Bob Marley. "We will definitely sign a lot more," says Joskow.

Wednesday, June 1, 1989, 11:15 p.m.

The Blind Pig's front room is quiet, almost deserted. Sophia Hanifi sits alone at a table, looking more like a shy teenager than the lead singer in the night's headline act. It's a deceptive appearance: testy and self-protective, she's the band's staunchest defender. Electric Love Muffin, the opening band, is still playing in the back room. Their metallic sound drifts through a heavy wooden door and rattles the floor.

A young man with slicked-back brown hair and horn-rimmed glasses is sipping a beer at the bar. He says he's "a real fan of Map of the World. I like the Hanifis," he explains. "Khalid's voice sounds like the lead singer in R.E.M. And Sophia's got a great voice, but what I like most about her is that she doesn't use her femininity as part of her act. She just stands there and sings, like a guy. It's great!"

When Map of the World takes the stage half an hour later, about seventy people are sitting at small tables waiting to hear them. Most are clean-cut folks under thirty-five, but there's a fringe element of neo-hippies. The fan who thinks Sophia is great takes a seat up front.

He knows the songs. Even though the murky sound system washes out most of the words, he sings along as the band kicks into the title tune from their 1985 EP, "Hiroshima Girls." It's a hard-rocking reminder that the Bomb should never fall again. "When the sun rises in the morning," he sings along with Sophia, "words of war are only warnings."

PETER YATES

PETER YATES

Atlantic flew producer Sprague Hollander (center) and engineer Mario Salvati (right) to Michigan for the recording session.

Unexpected chord changes pop up, then blend into smooth progressions. Solid walls of sound dissolve into a crisp drum break or a throbbing bass line. Khalid's guitar screams, then whispers. Quick keyboard solos move from chiming piano sounds to a full-throated organ. In one song, there's even a bagpipe-like drone that sounds Middle Eastern.

On some verses, Khalid joins in with Beatles-flavored harmonies. As he, Ranney, and Orlando play, they bounce and dip, grimace and smile. But through it all, true to her fan's word, Sophia just stands and sings. She wastes no energy on theatrics. It all goes into her voice. She snarls and cries, or belts, then whispers. The crowd loves it, applauding and shouting encouragement.

Map of the World's first appearance in an Ann Arbor bar was in 1982, at the old Joe's Star Lounge on North Main Street, where they soon became known as "the cabbie band." Everybody in the group in those early days, including its part-time business manager, drove Yellow Cabs.

Khalid Hanifi remembers his cab as "a good place to write. Sophia would give me some words and musical ideas, and I would take my guitar and tape recorder along and write songs while I drove. I wrote my first real song, 'Point of the Party,' sitting in my cab in front of the Federal Building on Liberty Street."

Joe Tiboni, Joe's owner, remembers that "a lot of cabbies used to hang out at the bar. One day several of them came in and asked me to listen to their band's tape. I did, and it was really interesting. Alan Goldsmith [who booked bands for Joe's] and I both liked their music, so we asked them to play on several Tuesday nights."

Map of the World became a regular fixture at Joe's. They played there at least once a month and often opened for out-of-town acts such as the Violent Femmes and the Replacements before those bands were well known.

In 1984, Goldsmith became the band's first real manager. Under his guidance, they cut their first record, a forty-five rpm single of "Monkey Paw," and went on to produce a twelve-inch single and a six-song album. They also started touring. Over the next few years, Goldsmith booked them into clubs in New York, Milwaukee, Pittsburgh, Boston, Madison, Chicago, and Minneapolis.

The reviews were positive. *CMJ Music News* said that Map of the World "sounds like a tea party featuring a jam session with members of 10,000 Maniacs and R.E.M." *Creem* praised the Hanifis' "folk-like harmonies."

In the Observer, calendar editor John Hinchey described Map of the World as a mixture of "Buddy Holly, the Everly Brothers, Sonny & Cher, the early Beatles and Kinks, the Byrds, R.E.M., and a couple of secret ingredients." Harmen Mitchell, the rock music reviewer at the *Ann Arbor News* took an aggressive stand: "Love it for whatever reason, but by all means love it, because this band is going somewhere, with or without you, Jack." In 1987, Detroit's *Metro Times* named Map of the World "best band" and Sophia Hanifi "best vocalist" in its New Music (Rock) category.

Record company executives started contacting Goldsmith, and some of them came to Ann Arbor to hear the band. "We had a lot of interest, at one time or another, from Warner Brothers, CBS, and Geffen," Goldsmith says. "Some of those people loved the band, and some didn't like them at all."

Most of the visitors from the rock music industry who saw Map of the World in person thought that the "product" would have to be redesigned. "Some thought that Sophia should be thrown out," Goldsmith recalls. "Others thought Khalid was the problem, and he should leave. But they all agreed on one thing: the band had no charisma.

"That never bothered me. When R.E.M. first played at Joe's in 1982, they had about one-quarter the stage presence of Map of the World, and look where they are today," says Goldsmith.

Khalid and Sophia agree that they are not charismatic personalities. That's why they use mirrors in rehearsal, to improve their visual rapport with the audience. But they still look bashful and self-absorbed on stage, and Sophia actively resists the industry's image manipulation.

"They say, 'Oh, she's the girl, so get her in some fishnet stockings, get her hair permed.' That makes me furious! I'm not an object. I don't want to do that. I want to do the best singing I can do."

"Sophia and I wanted a vehicle of expression that would be our own," explains Khalid. He writes thirty songs per year, about himself and the world as he sees it, and that's what he wants to do. ►

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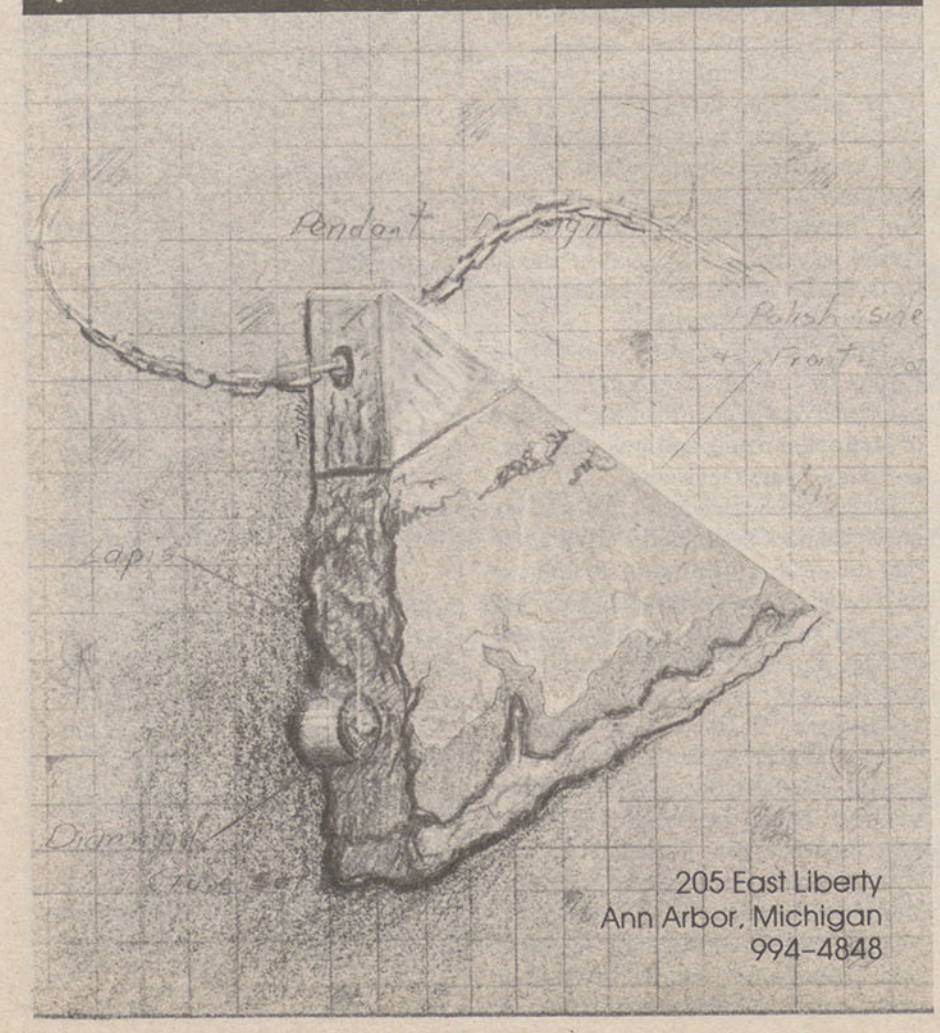

"It's the only thing I know how to do really well," he says. "It's like somebody who knows electronics in and out. I know how to write pop songs."

Once the songs are written, Khalid says, he wants them to sound as good as they possibly can. What Tiboni calls "Khalid's quest for musical perfection" has led to a series of sometimes painful personnel changes in the band.

"We went from a terrible band to a pretty good band," says Khalid. "That's what we had the last time we recorded. Now we're a killer band." He believes the changes have strengthened the band, not only technically, but creatively. "Sometimes I bring in a song that's pretty much finished. But more and more, I bring in sketches and ideas, and we flesh them out together in rehearsal." This collaboration is only possible, he says, with experienced musicians who get along well together. "It's a harmonious group of people."

Donn Deniston, thirty-two, has been playing drums since his junior high school days in Addison, a small town south of Jackson, where his radio dial was permanently tuned to CKLW. He was already playing with bar bands, mostly in Adrian, by the time he graduated from high school.

"Then some friends of mine went to EMU," Deniston recalls, "so I moved to Ypsilanti. We started a new band there. It played mostly for high school and college dances around the Midwest, and I was able to make a living doing that for five years."

Bookings were easy to get, he says, because the band was "safe and reliable. We didn't play too loud. We didn't try to get the cheerleaders into our truck. And we always showed up."

In 1980, that band broke up, and Deniston became manager of the drum department at Nalli Music Annex on Ashley. A few years later, when he first started hearing about Map of the World, he thought they were probably "just another pseudo-punk, aggressive Ann Arbor band. Somebody told me about 'Hiroshima Girls,' and I said: 'Who would want to sing about that?' "

Over the next several years, Deniston played drums with local bands at night and worked his way up to store manager at Nalli's. A salesman there, Mark Hugger, was playing bass for Map of the World in 1987; when the band was looking for a new drummer, he tried to recruit Deniston.

At first, Deniston didn't want the job. "I was tired of playing covers," he says. "But most of the bands playing original music around here were too raw for me. Too unpolished. I told Mark to find somebody else. But he kept saying: 'You gotta join!' Finally, he played a Map of the World tape for me."

When Deniston heard "Point of the Party" on that tape, he agreed to audition. A few days later, he was in the band, and he's still impressed by the Hanifis' music and lyrics. Unlike a lot of pop music, he says, their songs have substance.

"It's easy to write: 'Baby, baby, baby.' Khalid and Sophia don't do that. They write much more intellectual rock. Of course, that bothers some people who can't handle words with more than one syllable. But I like the songs. They're great to play."

In August, Deniston left Nalli's to devote full time to Map of the World. It was a tough decision, he says. He owns a home in Brighton, which he shares with his wife and their two-year-old daughter, "and at my age it might seem a little strange to start a rock 'n' roll career. But the only way we'll make it is to give it everything we have."

Saturday, June 24, 1989, 10:30 p.m.

Map of the World is playing its first set at a party organized by The Big Picture, a Detroit firm that wants to produce the band's rock video if they sign a contract with Atlantic. Three hundred delegates to the Broadcast Promotion Managers and Executives national convention have been invited to the party. Only about twenty have arrived, and most of them work for The Big Picture. They're all wearing T-shirts that say, "Big is Better."

The P.A. system at Andrew's-on-the-Corner, a small bar in Detroit's renovated Rivertown district, isn't working. The band sounds like mush. Chris Ranney has the flu. A few people sit alone and listen. The rest drift outside to drink beer on the sidewalk and watch stretch limousines cruise by on their way to the Rattlesnake Club down the street.

As the night wears on, two men in vested suits improvise outrageous dance steps with two women in silk blouses and elegant skirts. They laugh and tease each other. The band looks depressed.

Chris Ranney was only three years old when he stared plunking out melodies on the grand piano in the living room of his family's home in Greenville, "a dinky little town" northeast of Grand Rapids.

Later, he took piano lessons, but only for a few years. "All the teachers were too methodical," Ranney says. "I wanted to just play by ear, for myself." In sixth grade, a teacher convinced him to try the trombone, "because I had long arms," and for the next seven years he played in the Greenville Public Schools' bands.

During his freshman year in high school, Ranney accidentally discovered jazz. Sitting alone in his room one night, twirling the radio dial, he came across Ella Fitzgerald, scatting. "I had never heard anything like that before," he remembers. "It was amazing. So I started staying up late every night, listening to that station [WCMU in Mt. Pleasant] on headphones.

There were all these strange new chords, and new ways of doing music!"

Ranney, now thirty-one, became a teen-age jazz fanatic. He listened to Dizzy Gillespie, Charlie Parker, Miles Davis, Dave Brubeck, John Coltrane, Ben Webster, and Oscar Peterson on the radio and went to Grand Rapids to buy their records. Once in awhile, in the Greenville High School Jazz Band, he got a chance to improvise some imitations of his new musical heroes.

"I was kind of odd in high school," Ranney says, "because I didn't care about the rock music of the time. But when I came to Ann Arbor [in 1976, to attend the U-M], it was like dying and going to heaven! Eclipse Jazz was in its heyday, and I saw Miles, Sonny Rollins, Pat Metheny. I heard Charles Mingus at the Union, just before he died. Whatever money I had, I spent on jazz."

Though his application to the School of Music was turned down, Ranney took a year-long course in "creative composition" taught by Bill Bolcom, who has "the best ear I've ever heard. He's also a little crazy, which was fun. He doesn't make music all dark and ominous."

Ranney also joined the U-M Marching Band, which was less fun. "I got to go to the Rose Bowl game in 1977," he says. "But it was mostly just a lot of hard work, and I was kind of a long-hair rebel type, so George Cavender [the band's director] didn't like me. One year was enough of that."

During his junior year, Ranney dropped out of school, bought a Fender Rhodes electronic keyboard, and joined a band called Emerald City. At first, the band played "anything we felt like playing," but then it started playing Top 40 covers in motel lounges. "We lasted for about four years," Ranney says, "but eventually we couldn't stand it anymore. We were an Ann Arbor party band that got lost in the Top 40, and we broke up."

After that, Ranney played all-out rock 'n' roll with The Ravers in small country bars near Milford, then moved back to Top 40 with Mystique, "which solved all my money problems, but you could tell what time it was by which song we were playing." Finally, in 1986, he gave up performing and went to work at Nalli Music Annex, where he became an expert on the new Midi computer-based synthesizer technology.

"It was incredibly amazing," he says. "Suddenly, it was possible to hook all these keyboards together through a computer and generate sound in a whole new way. It was a lot of fun, but eventually I got tired of sitting in a little room all alone with the machines. I really missed playing good music with other musicians." So when Map of the World decided they wanted a keyboard player in the summer of 1988, Ranney was recruited by Hugger and Deniston. Now he sells keyboards and pianos for a music company in Canton Township during the day and rehearses and performs with Map of the World at night.

ARRON KILEY

"It's the only thing I know how to do really well," says Khalid. "It's like somebody who knows electronics in and out. I know how to write pop songs."

Monday, July 3, 1989, 11:30 p.m.

Back at the Blind Pig, Map of the World is playing to a packed house. For some reason, they have discarded their usual T-shirts and shorts or jeans for more formal attire. Khalid wears a dark blue suit that hangs well on his athletic, six-foot-two frame and accents his wavy black hair. Sophia, who is a compact five-foot-four redhead, "looks beautiful" (according to a young woman in the audience) in a black velvet dress. Orlando has on a white long-sleeved shirt and brown pleated slacks. The stud in his left earlobe sparkles in the spotlights. Ranney wears a gray and tan sport coat and gray slacks. And Deniston, though he is mostly hidden by the drums, looks distinguished in a black shirt.

The dance floor is jammed and possibly dangerous. Some of the dancers flail around so frantically that they lose their balance and sprawl on the floor. The

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music matches the crowd's mood—loud, raucous, and on-the-edge. After the first set, a young man who has never heard Map of the World before shakes Khalid's hand and says: "You guys are fabulous! Those were all great arrangements by very talented musicians! You guys really know what you're doing."

Khalid smiles and thanks him, then moves on to greet more of his fans. The young man can't stop talking about the band: "And the singer! I love the way she smiles and snarls. What a great voice!"

The youngest and newest member of the band, Dante Orlando, twenty-two, has been playing bass in bar bands since he was sixteen, but his musical talent first emerged in grade school in Warren, where he learned to play the trombone and the trumpet before switching to classical guitar.

"I took up the bass in high school, just because nobody else was very interested in it," Orlando explains. "I wanted to get into a band as soon as possible. I figured it was a good way to pick up girls."

He figured right, he says, but he also found that playing in bars got him closer to the "real" music scene. His basketball coach from junior high school was moonlighting as a roady with Toby Redd, one of the most popular bands in Detroit's northern suburbs, and he offered Orlando a regular job on the set-up and tear-down crew.

When he wasn't hanging out and working with Toby Redd, Orlando played in a series of bands. One of them, Room 100, made a demo tape that "people still tell me is great. I was surprised, myself, at how good we sounded." Then about two years ago Room 100 broke up, and Orlando devoted himself to his bass. "I was out of a job, so I practiced for a couple of months straight, eight hours a day, like a madman," he says. "I decided that if I'm gonna do this music business, I better be good."

Eventually, Orlando went back to work, but not in the music business. He became a full-time instructor at Vic Tanny, where he still works about fifty hours a week, and kept his eye open for a part-time job with a band.

Orlando had never heard of Map of the World before last fall, when he read the band's *Metro Times* classified ad for a bass player. "The only reason I called and auditioned," he says, "is that my girlfriend at the time was going to Eastern. We could spend more time together if I was in a band near there."

Two weeks after the Hanifis, Ranney, and Deniston decided that he was the right bass player for the band, Orlando remembers, there was a dramatic announcement at a rehearsal. "It was, 'Hey, it looks like we're gonna get signed!' " he says. "Even now, it still hasn't really hit me yet. It makes me a little leery. I won't really believe it's true until I'm on a tour bus somewhere getting ready to open for R.E.M."

Friday, June 30, 1989, 9:30 p.m.

Khalid Hanifi, Chris Ranney, Donn Deniston, and Sprague Hollander, a producer from New York, are standing outside a grocery store in downtown Hamtramck.

Directly across Jos. Campau Avenue is the parking lot where Pope John Paul II spoke two years ago. The spot is marked by a large monument engraved with a papal admonition to be aware of "the Christian culture out of which your ancestors grew." A few doors down the street is Under the Eagle, the restaurant where President Bush ate dinner last spring after announcing a new trade program for Poland.

Map of the World is set up and ready to play at Lili's 21, a small former neighborhood bar half a block down Jacob Street from the historic corner. But the crowd is slow to gather, so the band shoots pool, drinks beer, and waits. Khalid and Sophia sit at a small table draped with a leopard-spot tablecloth, talking with Hollander, who is here to get acquainted with the band and its music and to start making plans for a recording session.

Lili's is one of Detroit's hottest new-music bars, and Map of the World has played here often. The ceiling is littered with purple balloons and there's a huge inflated St. Pauli Girl bottle on top of the jukebox. (*Rolling Stone* magazine calls the jukebox a "Motown Must—a splendid jumble of imports, independents, and oldies.") Flyers on the bar announce that the Skanking Voodoo Dolls will be playing at Lili's Sunday night. ("Reggae will never be the same.")

The stage is split in two by the front door, which is locked after nine o'clock. That's when Lili Karwowski, the stout, middle-aged owner, sets up her cover-charge-collection stand at the rear entrance, accessible only through a long, narrow, unmarked passageway from the street. A large poster of the Beatles is displayed behind half of the stage. The locked front door is decorated with a Rockin' Rodney (Dangerfield) ad for Miller Lite.

At 11:45, Lili's son, Al the bartender, and Khalid agree that it's time for the band to start, even though the place is still half empty. Map of the World has a brief meeting in the basement, then files up to the front of the bar and fills the room with sound.

"Hiroshima Girls" sounds tense. The band must be nervous about Hollander sitting ten feet from the edge of the stage. After months of talk, Atlantic still has made no commitment to the band. What Hollander hears and records tonight could swing things either way. Tall and thin, dressed all in black, he's hunched over a miniature tape recorder, his long blond hair half covering his face, chain-smoking Camels. He looks serious.

"Landfall" is looser. One of Khalid's vocal solos, it's a melodic ballad about emptiness and fear: "These are days when life is an ocean, and I'm the only ship in a squall. These are days when all I hope for is landfall." As in most of Khalid's songs,

there's a hint of hope at the end.

The sound system at Lili's is crystal-clear and well balanced. Even on "Break" ("a song about leaving your lover," Khalid explains), when the band rips into high-energy rock 'n' roll, all the musical elements are audible. Khalid and Sophia scream into their microphones, but the words are crisp.

More people arrive. Heads bounce to the music. Bodies sway. Miniskirted dancers thrash around on the small dance floor. On a TV screen in one corner, Dennis Quaid as Jerry Lee Lewis goes totally crazy in an ad for "Great Balls of Fire" just as Deniston launches a bone-shattering coda on the drums.

The band is relaxed now. It's hard to imagine how they could sound better. "Morgan's Closed Eyes" ("holding out the dark so she can see the light inside"), a rock 'n' roll lullaby written last year for the Hanifis' newborn niece, adds another level of intensity. The crowd claps and cheers. But if Lili's had an applause meter, the crowd's favorite song of the night would probably be "Back to the Breeze," an ironic meditation on suicide and deliverance with a quirky, Caribbean-style hip-hop rhythm and an ending that sounds exactly like a Lennon and McCartney chorus.

At 1:45 a.m., when Khalid says good night and the crowd straggles out, the band looks happy. Even Hollander is smiling. He got some good tape, he says, and he'll be playing it for Peter Koepke, the head of Atlantic's progressive music department, on Monday.

Three weeks later, Khalid met with Koepke, and Atlantic agreed to record and promote a Map of the World EP. "We selected the songs," Khalid says. "Except for one. We were thinking about doing 'Made My Bed,' but it's too depressing. So I went over to Sprague Hollander's apartment after the meeting and wrote a new acoustic guitar song for the EP."

Publicist Regina Joskow says her department has not yet decided how Map of the World will be packaged and sold. "We want to find out from the band what their plans are," she says. "We can't just manufacture an identity for them. We'll talk with the individual band members, get to know them in rehearsal and performance, and then promote them for who they are."

As ideal as that sounds, there is no way to predict what Map of the World's association with Atlantic might mean. "The music business is different," Donn Deniston points out. "Things can change pretty fast, and you can't count on anything until it happens."

Joe Tiboni agrees: "Atlantic is a great label with a long tradition," he says. "They're making a major commitment to new music, but they could just as easily uncommit."

In the end, it's the contract that will determine success or failure, according to Alan Goldsmith, the band's former manager. "It's not too hard for a talented

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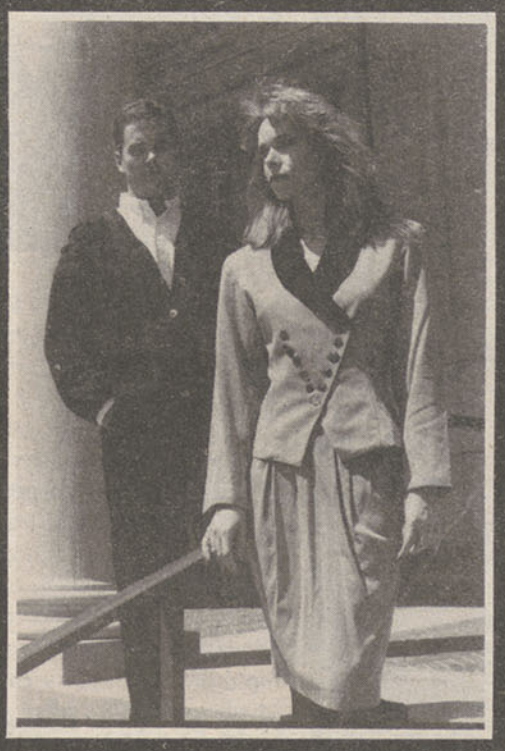

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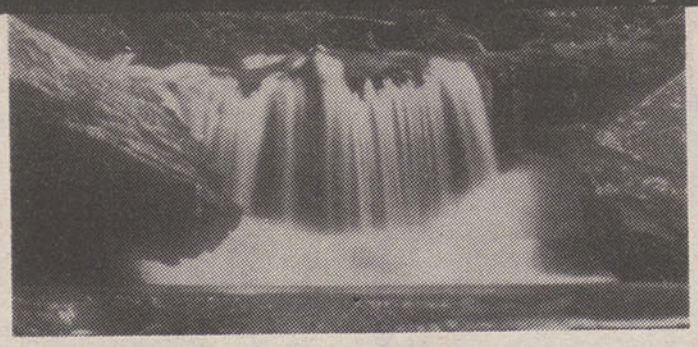

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band to get signed with a record company," he says. "The hard part is to get a contract that benefits the band and protects its artistic rights to its own material." In August, Khalid was keeping a copy of Atlantic's proposed contract, unsigned, in his room while he thought about its terms.

Sunday, August 6, 1989, 9:30 p.m.

"Now! Now, we're happening!" shouts Mario Salvati in the Pearl Sound control room. Sprague Hollander, sitting in the chair next to him, grins and pounds a pencil on the edge of the audio board.

Surrounded by microphones in a huge, dimly lit room on the other side of a sound-insulated glass wall, Khalid Hanifi, Chris Ranney, Dante Orlando, and Donn Deniston are blasting through "The Wall of Least Resistance," the first song for Map of the World's new EP. It's the fifth take in an attempt to "lay down" (record) the bass and drum parts. The guitar, keyboard, and voices will be added later.

Hollander (the producer) and Salvati (a New York audio engineer assigned to the project by Atlantic) are peering over a ten-foot-long, twenty-four-track control console covered with multicolored switches and dials. Thin columns of light shoot up and down in a bank of audio-level meters above the console. On the wall, a silent TV monitor displays scenes from the Michigan 500 auto race.

The control room is decorated with strange items that Hollander and Salvati brought with them from New York: a small stuffed snake, coiled and ready to strike; a miniature wooden motorcycle ridden by a frog ("hand-carved by a Mexican artisan," Hollander says), and a dried piranha with a cigar in its mouth.

Right now, the lucky charms seem to have lost their power. Deniston sounds a little shaky on a drum break. Hollander and Salvati glance at each other and make notes on a legal pad. "OK, OK," Hollander says, stopping the take. "There's a couple of spots where it's not hanging together, or it could be just my imagination. You wanna take a break, Donn? You tired?"

The band has been in the studio since one o'clock. Deniston has been hitting his drums for about seven hours, mostly to set up and test the microphone system. The night before, everybody was up late after a long photo session. But Deniston says he's not tired. "Let's do it again," he says.

Sophia Hanifi, who doesn't sing on this tune, is meeting with a graphic designer in the Pearl Sound lobby. They discuss colors, typefaces, schedules, and budgets for the cover of the new EP. The title is already set: it will be called "An Inch Equals a Thousand Miles."

The band takes a break. Ranney walks through the lobby to get a cup of coffee, then Deniston rushes past on the way to the bathroom, wiping his sweat-streaked face with a towel. "We came close on that one," Ranney says, "but not quite."

PETER YATES

Will success spoil their art? Will Map of the World be selling out if they produce an album that makes real money? The Hanifis don't even blink at the question. "You'd have to be a moron not to want to be successful," Sophia says.

Deniston shouts: "Pour me a cup, will you, Chris? I gotta get back to listen to that take."

The band runs through the same song over and over again. Hollander and Salvati critique the sound, crack jokes, and smoke. Then on the tenth take they notice a new synthesis between Orlando's bass and Deniston's drums.

"Oh, that's nice," Hollander says. "It's smoother. I love that sleazy high-hat cymbal. What a great player he is! Really!" Salvati nods in agreement. When the band gathers in the control room to hear the playback, Hollander says: "Eighty percent of that one was real-

ly outstanding. The first take is still the best, but this one really had some shining moments."

At eleven, the band breaks for dinner. Later, they'll start recording the bass and drums for a second song. For the next seven days, they will live in the studio, day and night.

In August, Map of the World was cautiously optimistic. "We're working hard now," Sophia Hanifi says. If the EP is successful, "we'll have to work even harder." But she's also looking forward to quitting her night shift at Dayringer Bakery and having "the fulfillment of music as my only work."

Since he stopped driving a cab a year ago, Khalid has been painting houses. That's a career he would abandon tomorrow, he says, if the Atlantic deal pans out. He would like to have "a beautiful house near the ocean, where I can write and arrange in comfort."

Will success spoil their art? Will Map of the World be selling out if they produce an album that makes real money? The Hanifis don't even blink at the question. "You'd have to be a moron not to want to be successful," Sophia says.

Khalid agrees. "We do catchy songs," he says. "There's no artistic compromise in that. When I write a song, I want people to listen to it. That's the whole point."

Two days after the band finished recording the new EP, Peter Koepke flew to Ann Arbor to hear the tape. He says he likes it a lot. "There are some wonderful things on it," he says. "This is a very talented band, with great material."

Does the tape have real commercial potential? "Yes, definitely," Koepke says. "But will it be number one? No, that's very unlikely. This short record is like an appetizer, so people can get to know the band. They'll tour to promote it in October and November, then go back in the studio in December and January to record a full-length album for release in March."

Is Map of the World good enough to be the first Ann Arbor band since the 1970's (when Commander Cody and the Lost Planet Airmen hit with "Hot Rod Lincoln") to achieve rock stardom? "Definitely," Alan Goldsmith says. "They have all the ingredients to become a world-class pop band with fans from eight to eighty years old."

"I think the prospects are pretty good," Sophia says. "We're older and wiser. We're still a little impatient, but it makes sense, the progress that we've made."

Khalid agrees. "Take R.E.M., for example," he says. "I don't like their music that much, but I respect them. They've worked their asses off.

"The important thing is the drive. It's like in basketball. There's a loose ball on the other side of the court, and you can just stand there, or you can go after it. You have to have the energy, and then be able to find the energy, and then apply it. You have to have that thing that says: 'You won't stop, for anything.' " ■

PETER YATES

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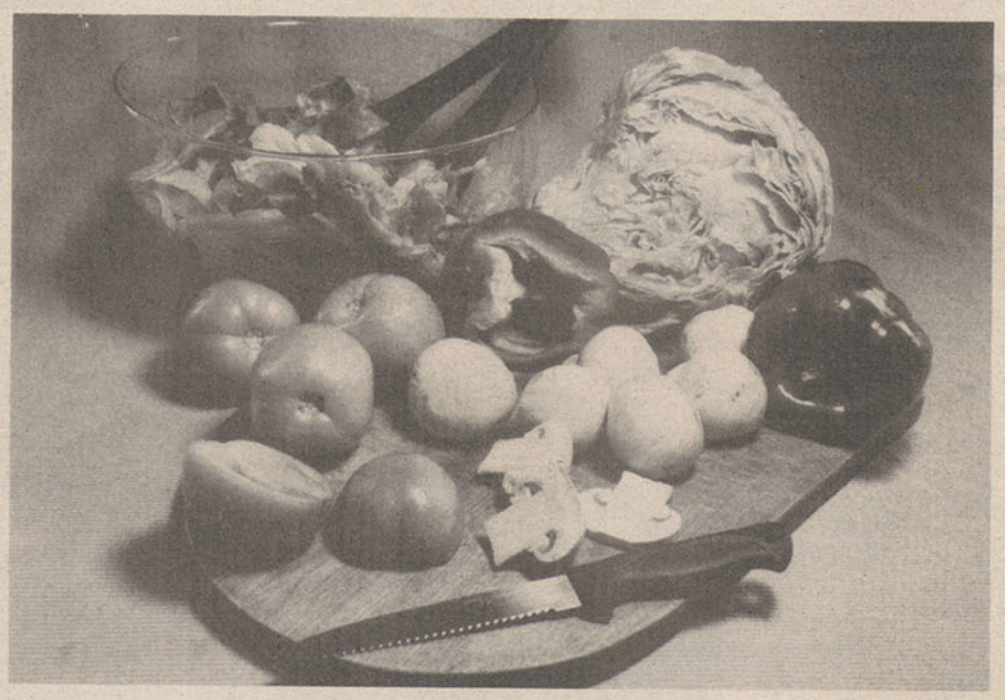

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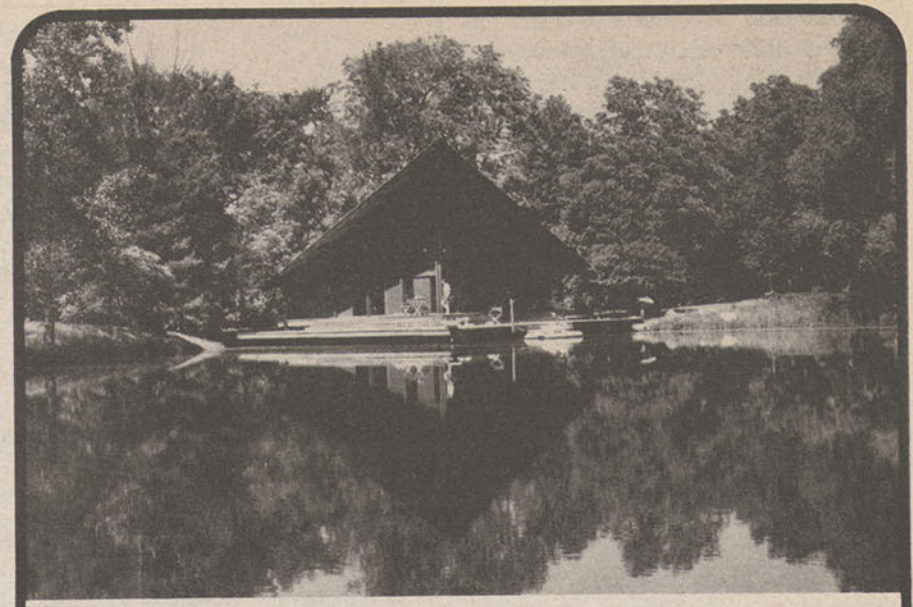

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Judging the Building Boom

By JAY FORSTNER

A wave of new construction has left the city with a few good buildings and a lot of mediocrities. A panel of architects picks the best and the worst.

. . . I bet we can remember
When our favorite bakery was leveled by September
They've put up a big building
That's sort of like a shrine
To those who have the power
To leave the rest behind . . .
I want my old town back . . .
I've got those progressive blues.
—Connie Huber of the Chenille Sisters

"Progressive Blues," by Connie Huber, © Frou Frou Music BMI, 1986

The Chenille Sisters aren't the only Ann Arborites unhappy over the transforming of their town. Scratch a resident and chances are you'll find little positive comment. Negatives range from dismay over losses to disparagement and ridicule of the new additions.

Hobbs and Black, the city's most successful and visible architects, have drawn the most criticism, for four massive downtown buildings: 301 East Liberty, One North Main, Sloan Plaza, and the expansion of the Great Lakes Bancorp Building. But other buildings have been derided as well. The new U-M hospital is deprecated for its size, Domino's Farms is seen as a slouching interloper by Ann Arbor Township residents, and the Colonnade shopping center is a daily object of scoffs and hoots from passers-by. Could any city's landscape really be so vile?

We asked the experts. The Observer conducted an anonymous survey of local architects to get their views on the buildings residents have already identified as blots on Ann Arbor's landscape. Excerpts from interviews with six of them—more than eight hours of conversation—are included here.

In some ways, the colleagues of the buildings' designers were far kinder than the general public. Perhaps, as one said, "we just don't like to make anyone mad," but it is probably that their fellow architects are more understanding of the designer's plight. The people we talked to have been through the process. They've listened to clients' demands, seen the budgets, and argued before planning commissions. Knowing the ropes appears to have made these architects reluctant to hang someone out to dry.

That said, though, it's clear the pros aren't much happier than anyone else with the results of Ann Arbor's on-going building boom. They hemmed and hawed when asked what people will think of these structures twenty-five years from now. Four of the six eventually responded that the ten buildings are architecturally very insignificant. The two others were even more negative.

"Maybe all these Hobbs and Black buildings will be covered in ivy in twenty-five years," said one, without much conviction. "Then they might all be beloved landmarks. You can never tell what people are going to think."

Another architect thought about the question for a long time. "These buildings?" he asked. "In twenty-five years? What will people think of them? Hmmmmm . . . pretty scary."

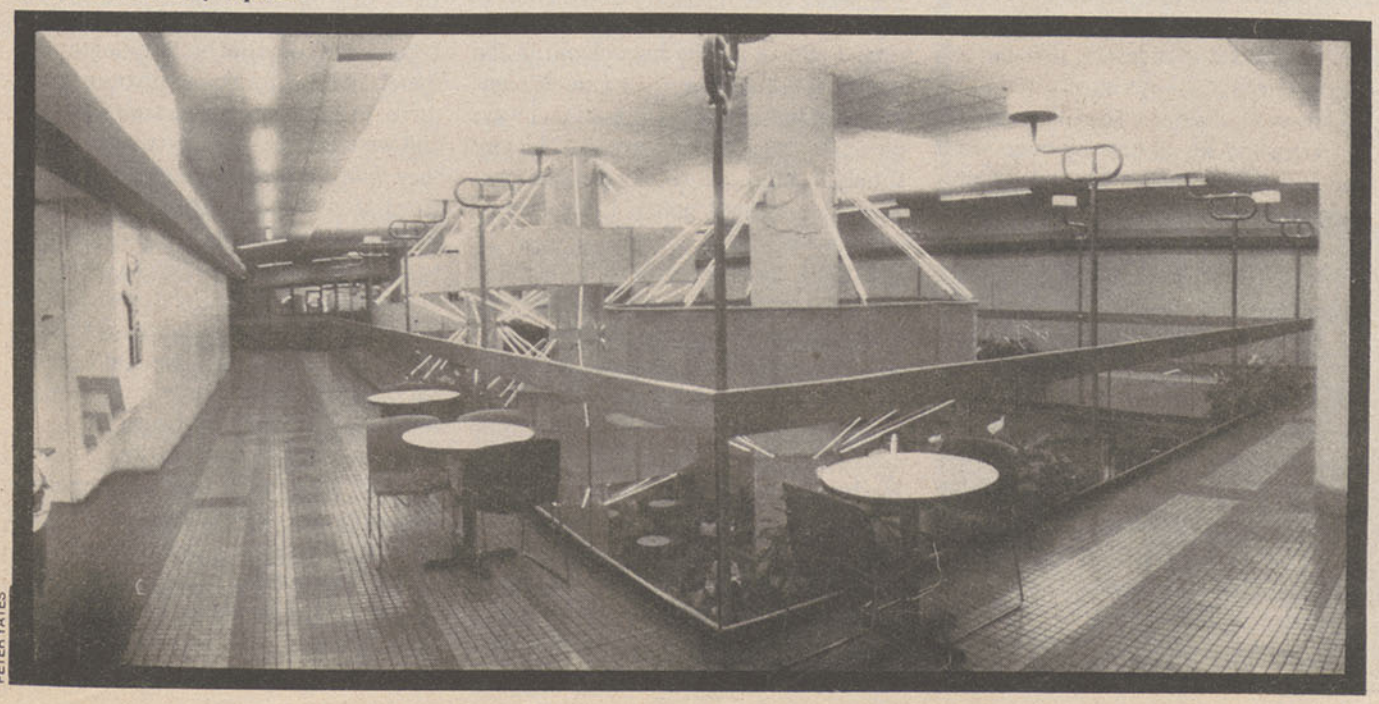
The Buildings

The ten buildings in the survey were all completed in the last five years. They were chosen for their size, their prominent location, or both.

Five Hobbs and Black creations—the Great Lakes Bancorp addition, 301 East Liberty, Sloan Plaza, One North Main (and the adjoining Ann-Ashley parking structure), and the U-M's Canham Natatorium—are included on our list of ten. "A lot of their stuff on there," commented one architect going over the list, "but I guess they've done all the big ones." The other five are 222 State Plaza (the Ideation Building), the Colonnade shopping center, the new University Hospital, Tally Hall/Liberty Square, and Domino's Farms—the existing buildings and the proposed leaning office tower.

Each architect was asked to comment on three basic architectural qualities of each building: how well it fits with buildings around it or with its natural environment; how well it meets the function for which it was created; and whether it is a welcome addition to Ann Arbor, a "blot on the landscape," or something in between. The following list is arranged in order of quality as the architects saw it, beginning with the universally scorned Colonnade near Briarwood and ending with the widely admired Ideation Building at the corner of State and Liberty. ►

Tally Hall/Liberty Square



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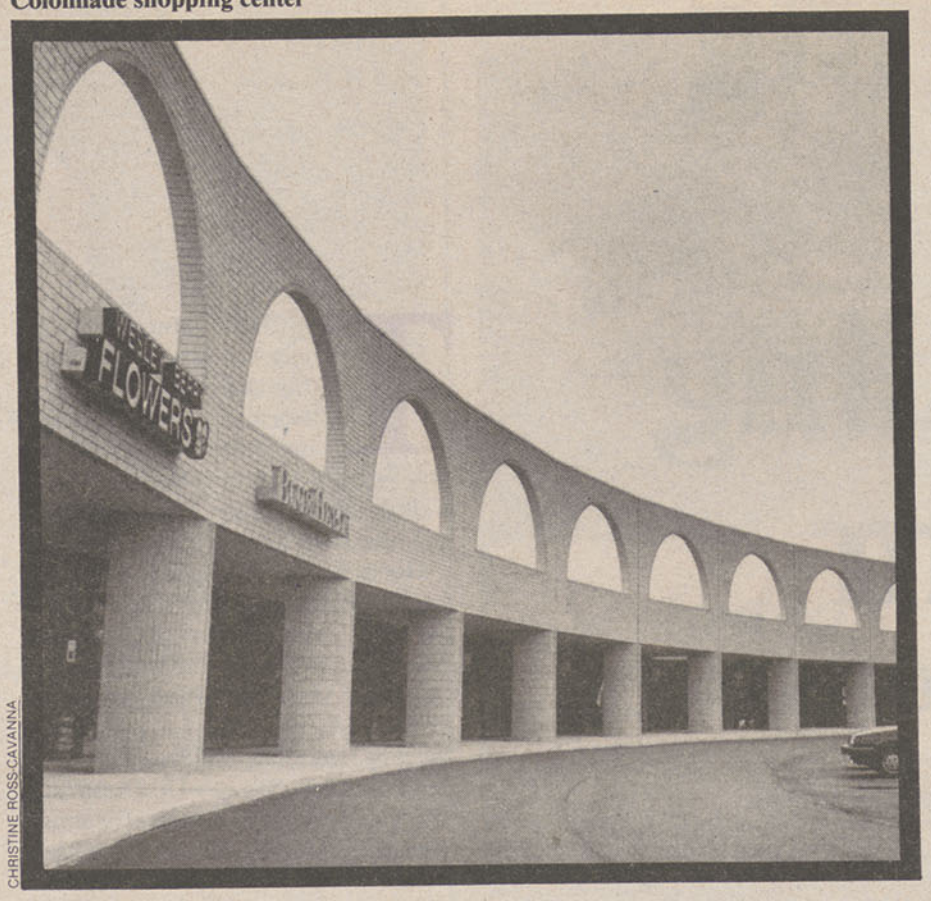
Colonnade shopping center



CHRISTINE ROSS-CAVANNA

Colonnade shopping center

901 West Eisenhower. Designed by Edmund London and Associates for KWS Realty. 47,000 sq. ft.

IT LOOKS DUMB TO ME, IT JUST LOOKS DUMB. Like some juvenile designer who had a little influence was going to do something different to attract attention. I don't know what all those arches are. I guess they want to go back to Roman times, or maybe the guy spoke Greek.—Architect A.

I THINK THAT'S A HORRIBLE BUILDING. "Universally despised" would ~~be a~~ good description. I just hope it does so well financially that they tear it down and build a larger and better use for the site.

The Colonnade is just clearly junk, and I don't think you're going to find anyone who's going to support it.—Architect B.

THE COLONNADE IS CERTAINLY AN ANOMALY. I wonder how long it will take to fall apart. This community is fundamentally conservative and [the Colonnade] seems flamboyant and unconvincing, too stage-set. Briarwood is stage-set, too, but it's more convincing.—Architect C.

I HANG OUT WITH A LOT OF OTHER ARCHITECTS and we all pass by there every day and we all wonder who would have done that. Nobody's too likely to think that's going to be a masterpiece in a year or two.—Architect D.

THE SEMICIRCULAR DESIGN IS MORE OF A NOVELTY than good, efficient retail design. I applaud an attempt to do something different, but in this case something different is not something successful. Access to it is very poor. You can't get there. It's always a battle with planners to get access and visibility. Well, in this case, they've certainly cut down on traffic, so I think the planners won out on this one. I think the Colonnade is doomed without better access.—Architect E.

BOTH THE COLONNADE AND MERVYN'S ARE SORT OF BRIARWOOD'S BACK DOOR, an attempt to catch the overflow. But they're not the kind of stores that Briarwood people go to. It's a bad retail location, aside from the fact that the building is terrible looking. I can't imagine what those big colonnades do up there. If they were hiding something, or if there was another floor up there like in Frank Lloyd Wright's Marin County Civic Center . . . but they stopped. It's pretty awful.—Architect F.

Tally Hall/Liberty Square

505 East Liberty. Designed by Progressive Associates (Dan Tosch) for Royce/Dahlmann Venture. 60,260 sq. ft.

TALLY HALL I HATE. I walked through it with one of the original owners and I remember saying to him, "I don't see how any project in this location in Ann Arbor could possibly fail, but this one will." He was lucky to have a buyout clause.

The parking structure itself is an abortion. I almost hit the big column in the middle the first time I went in. It's unforgiveable that it could be built that way, especially by a parking expert. The city shouldn't have had to pay for that one. They should have gotten it for free.—Architect E.

I DON'T KNOW WHY ANYONE THOUGHT THAT WOULD WORK. If they could've attracted one very good quality store . . . but what they got was sort of a second-class version of what the Rouse Company has been able to do very successfully in places like Baltimore's Inner Harbor in a much classier way. There, it's a destination. Tally Hall doesn't even come close to succeeding on that level.

Thank God they didn't hire me to design it. I don't know what I would have done. It's too bad when an architect gets trapped in that situation. Sometimes the banks and the developers have already made all the decisions and the architect just comes along to pick the colors.—Architect C.

WE WON'T HAVE TO TALK ABOUT THAT ONE VERY MUCH LONGER, I WOULD IMAGINE. I've heard the parking garage isn't very functional. Tally Hall could have worked, though. It's not very inviting from the outside, not pedestrian enough. You need more of a thoroughfare through the building, a little more vitality. The detailing at the beginning obviously was disgusting. Purples and blues, awful colors and columns, the mechanical space above not being painted out, with attention being drawn to the ceiling. All of a sudden you look ten feet above and there's all this trash and hodgepodge.

That area of town does not have a good reputation right now, with the Nectarine Ballroom and people hanging around, especially during the summer. Whereas it could have been a nice place to go in and get an ice cream, it just became a place for those people to go and mill around. It's real nasty.—Architect D.

I HOPE THAT EVENTUALLY SOMEONE WILL DEVELOP A BETTER USE around the building that will basically enclose it and make it disappear.—Architect B.

THE MAIN PROBLEM IS AN EXTREMELY BAD JOB OF PLANNING, rather than just the design. Mayor Belcher and the council and the DDA looked at the site and thought this could be an example of everything they wanted to do in Ann Arbor, and they just had a terrible site to do that on. You want to go from one busy street to another and instead you go in on Liberty and come out on Washington and there's nothing for you to do once you're there. In Ann Arbor, you want to go east and west, parallel to Liberty. It's too bad they didn't just continue right across the street from Nickels Arcade with everything on one level. I think it would be great to eventually have a midblock connection all the way from State Street down to Fifth Avenue. Ann Arbor is a very, very fragile retail environment, and you can't get too far off the main drag or you're really going to be in trouble.—Architect F.

I CAN'T UNDERSTAND WHY IT DIDN'T GO. I've been to the one in Farmington and really liked it. At that one, there was a mix of generations, but this one . . . There was nothing added there that I couldn't get somewhere else—even more than enough of somewhere else.—Architect A.

301 East Liberty

VIRGINIA DAVIS

301 East Liberty

301 East Liberty. Designed by Hobbs and Black for East Liberty Partners. 99,455 sq. ft.

THE FIRST OF THE THREE HOBBS AND BLACK BRICK MONOLITHS DOWNTOWN. I think there were a lot of things they tried to do that just didn't seem to work. When you think about what was there—little Sun Bakery—then that's a really controversial building to put up.

It is out of scale with the things like Afternoon Delight around it that are in more of a residential style. It hasn't had the occupancy that it should have had in that area. The steps up from the street and raising up that first floor platform just really hurt.—Architect D.

SEEMS OUT OF SCALE with the smaller two-story residential commercial section there. That area is a primary link between Main and State, and the question is whether 301 is just the first step in an eventual change to make this a dominant shopping strip. I'd rather see that kind of massing and density along Huron.

The building itself is a clear example of developer-driven architecture, where the marketplace dictates what the thing is going to look like. From that standpoint, I think the architect did an acceptable job. The building could have been better, but that's the problem we all face—how to respond to our client's budget and come up with a design that's as sensitive as possible within those constraints.

Is it a welcome addition? As an Ann Arbor person, probably not. As an architect, I don't see anything wrong with one or two buildings like this one downtown, but three [One North Main, 301 E. Liberty, and Sloan Plaza] is too many.—Architect B.

THE STOREFRONTS DON'T SEEM TO WORK. I like the stepping at the top, but it's so high you don't really see it from street level. The fact that it's simply one material is boring. It's created a hole, a void at the corner. They needed to get a certain number of square feet, I assume, and they ran out of money for the facade.—Architect E.

I DON'T LIKE ITS LACK OF PRESENCE ON THE PEDESTRIAN LEVEL. It discourages people from walking right up to the storefronts. They have to be right on the street level so people can crowd around and look in the window rather than being lured back into this deep, dark, cavernous cave. That's my main objection; its being kind of a big hulk doesn't bother me as much. The stepping on the top makes some nice spaces, but it would have been more interesting as residential. There should be some signs of human life up there, some little tables and umbrellas on those terraces.—Architect F.

THERE'S A ZILLION PLACES LIKE THIS AROUND. I'm not wildly enthusiastic about it.—Architect A.

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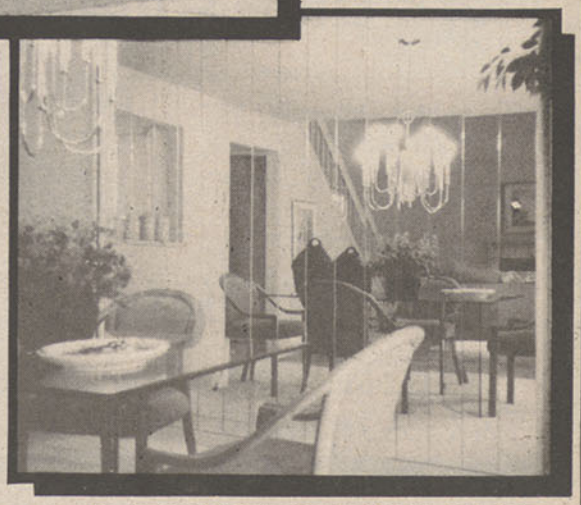

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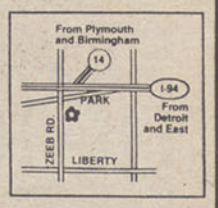

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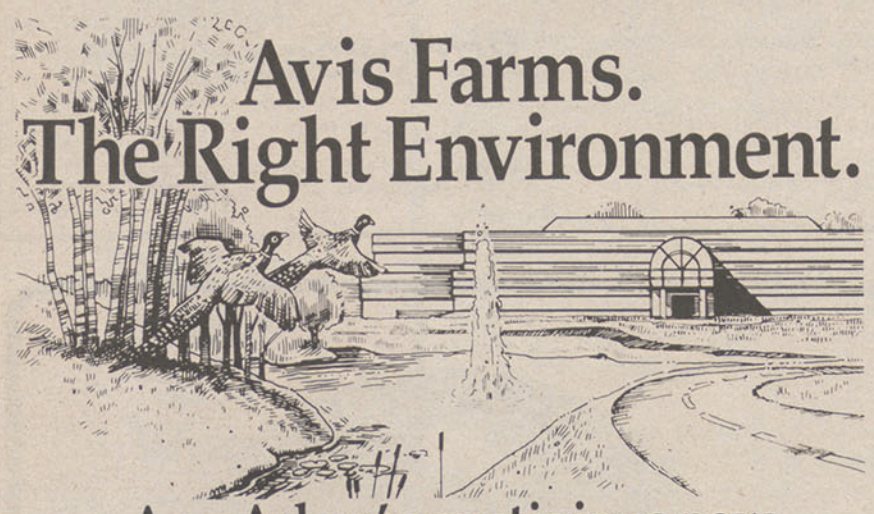

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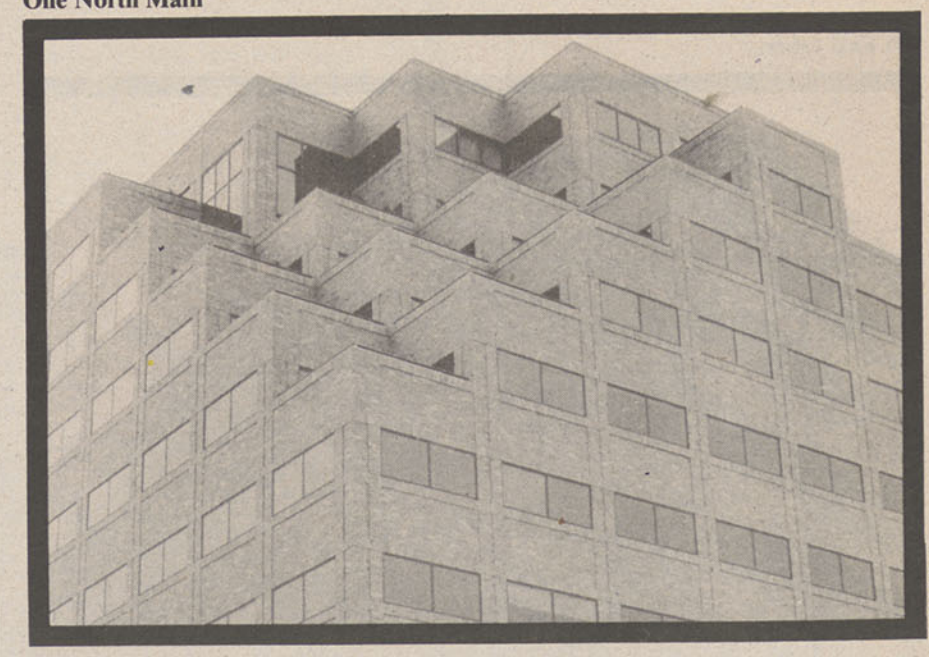
One North Main



PETER YATES

city and there are good reasons for that. They're very competitive, they meet owners' needs, and their services are competitively priced. I don't think anyone in the architectural community considers them to be high architecture, but they are considered to be competent at journeyman architecture. Good businessmen, but they won't go down in history as great architects.—Architect C.

One North Main

101 North Main. Designed by Hobbs and Black for Kojaian Properties. 147,500 sq. ft.

LET'S SKIP OVER THAT ONE. What more can be said about it? It's pretty boring.—Architect F.

THE BIG ONE ON THE CORNER. I guess you can't halt progress. The design might have been more inspired. It's certainly not the Chrysler Building in New York or any of the fancy buildings in downtown Detroit with a lot of terra cotta and artwork in it. It's impersonal at street level. It's a lump. It's not a grubby lump, but that's not where I would go to stand around and watch the girls go by. If they hadn't built it, it wouldn't have hurt my feelings, and now that it's there, it doesn't bother me. So I guess I don't care about it.—Architect A.

IT KIND OF LOOKS INVITING FROM A DISTANCE, but all of a sudden the glass and the starkness of the detail at the pedestrian level kind of hits you. I know the developer dictated a lot, saving money, very cost-conscious, but then there are some details that are well thought out. So I guess I'd say, "Boy, you really half-assed it. You're close, but . . ." When you have the opportunity and the responsibility of doing a project that's going to affect the scale of this city, you have to respond a little bit better. It didn't quite make it.

The parking structure there (Ann-Ashley) is one of the nastiest things to circumnavigate in town. There are almost lost spaces. Someone once told me that there is a floor there that you can't get to unless you reverse yourself and then go back down. It's a mess.—Architect D.

THERE'S VERY LITTLE PEDESTRIAN ORIENTATION. I guess they thought that by putting in an arcade they would produce a walkway, but you really don't need a second walkway there. You need shops on the street. It's not as if there are crowds of people walking by so there isn't room on the sidewalk, especially in an area where there's kind of a wind tunnel effect. It would be nice to see a mix of uses, services and retail in a court setting, but we don't have the market. That works in New York or Chicago, but it doesn't quite do the trick in Ann Arbor.—Architect E.

TWO OF THE THREE HOBBS AND BLACK BUILDINGS DOWNTOWN WOULD HAVE BEEN FINE, and One North Main is one of the two I would keep. It's on a very important corner that needed to have a significant building on it. People complain that it's too big, but if you're standing still, you're going backwards. We need this magnitude of construction in some parts of downtown to keep the downtown viable, and I think this is the appropriate place for it.

Now, the parking structure is different. It would have been wonderful if they had just turned it a hundred and eighty degrees. The only view of it from the Old West Side is of sloping floors. And yet the side that faces into the buildings has flat, level decks. I think someone got sold the wrong bill of goods on that one.—Architect B.

IF WHAT HOBBS AND BLACK DOES WAS AN ARCHITECTURAL STYLE, it would be New Realism. In a lot of ways what they do is about as good as we could get around here. It's a pragmatic, realistic region. If you can't eat it, drive it, it doesn't keep the rain off, what good is it? Utilitarianism is the catch word around here, and their downtown buildings reflect that.—Architect C.

GREGORY FOX

Great Lakes Bancorp

GREGORY FOX

Great Lakes Bancorp Addition

401 East Liberty. Designed by Hobbs and Black for Great Lakes Federal Savings. 98,500 sq. ft.

THIS IS ANONYMOUS, RIGHT? I think it was nice that the original architect did not use brick. It required the new architect to at least use another solution to that building than what otherwise might have been dictated by their normal style. It's nice to see a material other than brick on a significant downtown building.

The solution is good, but not great. The entrance to the grand lobby is on basically a vehicular street. There's a sculpture area and a flagpole space and all the rest, on a nonpedestrian street. That doesn't make much sense. So maybe the fact that the rest of the building is cold and impersonal makes sense from the standpoint that it's responding to cars and trucks and not people.—Architect B.

IT'S AN ALIEN MATERIAL, especially for [Hobbs and Black]. They worked with what was there originally. As a general rule, I would say that you don't want to repeat ugly, and in this case they repeated ugly in an effort to be compatible with the precast structure. It's almost an outdated design motif, something you would have seen ten or fifteen years ago.—Architect E.

THE BIG WHITE ONE. The corner of Washington and Division doesn't thrill me. That corner seems dark and cold, and you end up looking into the garage a lot. The present facade makes it more of a fortress than it should be, even for a bank. Banks have a monumental aspect, but a fortress is something else. There's that little park [diagonally across Division] and this sets up a wall. I'm not very fond of it.—Architect D.

IT DOESN'T REALLY LOOK LIKE A BANK to me. It's definitely institutional, but I like the bank buildings on the north end of Main Street. This may be too white and light. It looks more like a Blue Cross and Blue Shield building. I think they had a chance to do something completely different from what was there but they were sort of afraid to.—Architect F.

IT'S A BANK AND IT LOOKS LIKE A BANK and it's designed like a bank. I sort of like that one—a welcome addition, I guess. It functions well, too. It's very flexible on the inside, with lots of partitions that can be moved around.—Architect A.

University Hospital

CHRISTINE ROSS-CAVANNA

University Hospital

1500 East Medical Center Drive. Designed by Albert Kahn Associates for the University of Michigan Medical Center. 1,093,378 sq. ft.

I LIKE THE HOSPITAL. It has some very interesting spaces inside and it reads very much like a U-M building, which I think is what they wanted. I don't have a problem with the fortress-on-the-hill image. One has to remember that it's a hospital, a fairly dense assembly of spaces and rooms and support services and all the rest. I think it responds to the kind of product that a very large health-oriented corporation produces, and I think building it into the hill really did tone down the mass from the university side. Some really good, reasonable things were done on that one.—Architect B.

IT'S A MOUTHFUL. What's nice is what the construction of the hospital did to the Huron River Valley there. It created some nice views, vistas, and the changes in the road network there are positive. The building itself is very plain, with some nice things happening on the lower level. The curved portion, the main entrance, they're strong. It enhances the image of the big hospital—oops, the big medical center. It's a hulk, yeah, but it shows the power of the hospital in one big glance now. You can't take that away from it.—Architect E.

AS A PROGRAMMATIC SOLUTION to a large hospital, it's probably pretty good. As for what it does to link North Campus to Central Campus, it's probably going to take about a hundred years to become an amenity. It's like North Campus. There's nothing wrong with North Campus that a hundred years won't solve.

Albert Kahn's firm did their best with it, but they're essentially an architectural dinosaur. They're all engineers, so it's like a dinosaur with a brain in its butt the size of a pea. But I'm loathe to cast aspersions on them or this project. Their first priority was to make it work and they've done that.—Architect C.

I THINK YOU HAVE TO LOOK AT THE HOSPITAL IN A DIFFERENT LIGHT from any of the other buildings. The restrictions of dealing with the programming and budget and the monumentality of the project dictate an awful lot. I was never very fond of it because it is such a monolith, but it's really not. They have done a lot—like breaking it into bays—to keep that from happening. I think it could have been a little more interesting in the finish material itself, but the rest of the building had to be so functional that design just took a back seat.—Architect D.

IT'S SO BIG I DON'T KNOW WHAT TO THINK ABOUT IT. Certainly Old Main had seen its better days. But this new one's like

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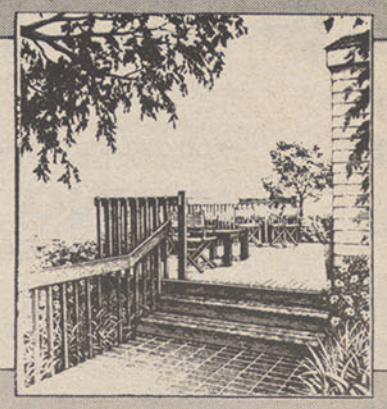

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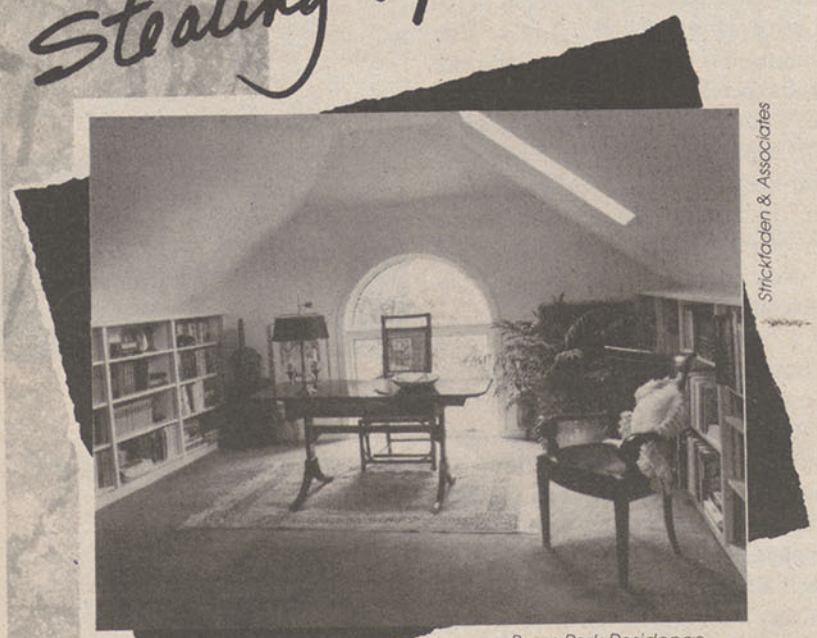

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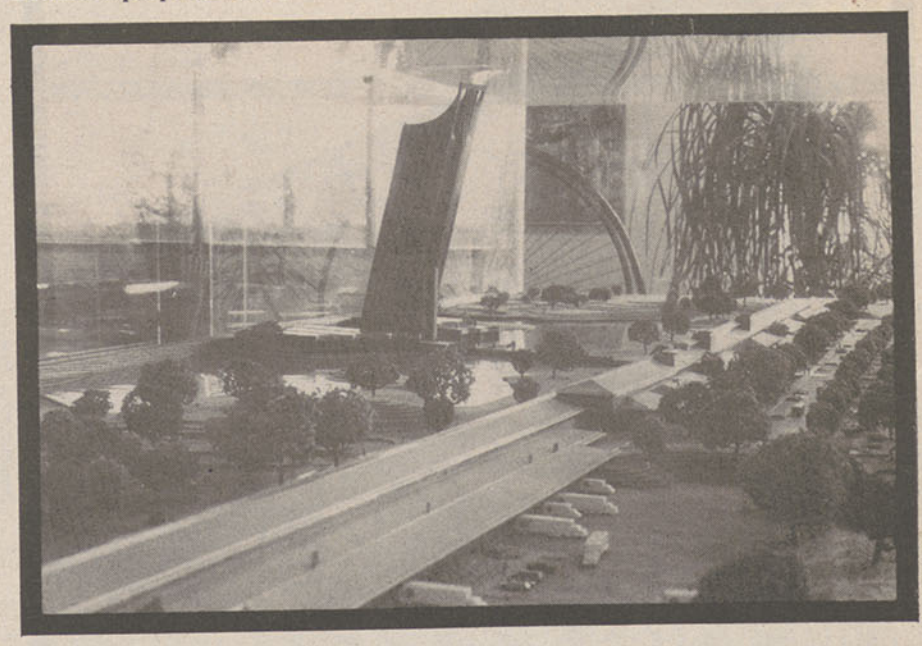
Domino's proposed tower



GREGORY FOX

the Stealth bomber. It's so frigging big you wonder how efficient it can be because there are limitations to the human mind.

It does sit into the hill, and I guess it's a welcome addition. If I have something fancy go wrong with me, then presumably that might be a place where I could go to get it fixed. It's sort of a necessary evil—like the sewage treatment plant or something.—Architect A.

I JUST WISH THAT THE OLD ALBERT KAHN had had something to do with this. This thing was such a massive building. My personal feeling is that all of these people are capable of doing much better buildings. I don't think anybody asks them for it. I don't think that the regents of the U-M sit down with the medical people and the Taubmans who give the money and say, "This is a very important location and we want a beautiful building for it." I just don't think any of that ever gets said because there's so much talk about beds and occupancy permits and high-tech equipment that they become the dominant design constraints with which these architects work. It takes a really sophisticated and knowledgeable client. It's not the architect who makes beautiful buildings; it's the client who demands them. I think a good looking building is very low on the priority list of these bureaucracies.

Sometimes what's done with a huge project like this is that two architects are hired. One is sort of the visionary, the creative one. The other is a structural mechanic who makes the building work. So you have these two groups, one trying to make it as efficient and cheap as possible and the other trying to make it as interesting and beautiful as possible. With tension like that, you get a better building. It might have been a good solution in this case, especially involving a nationally known architect with a name to live up to who could have defended the aesthetics.—Architect F.

Domino's Farms

24 Frank Lloyd Wright Drive. Designed by Gunnar Birkerts for Domino's Farms Development Corporation. 550,000 sq. ft. (with another 160,000 sq. ft. to be completed May 1990).

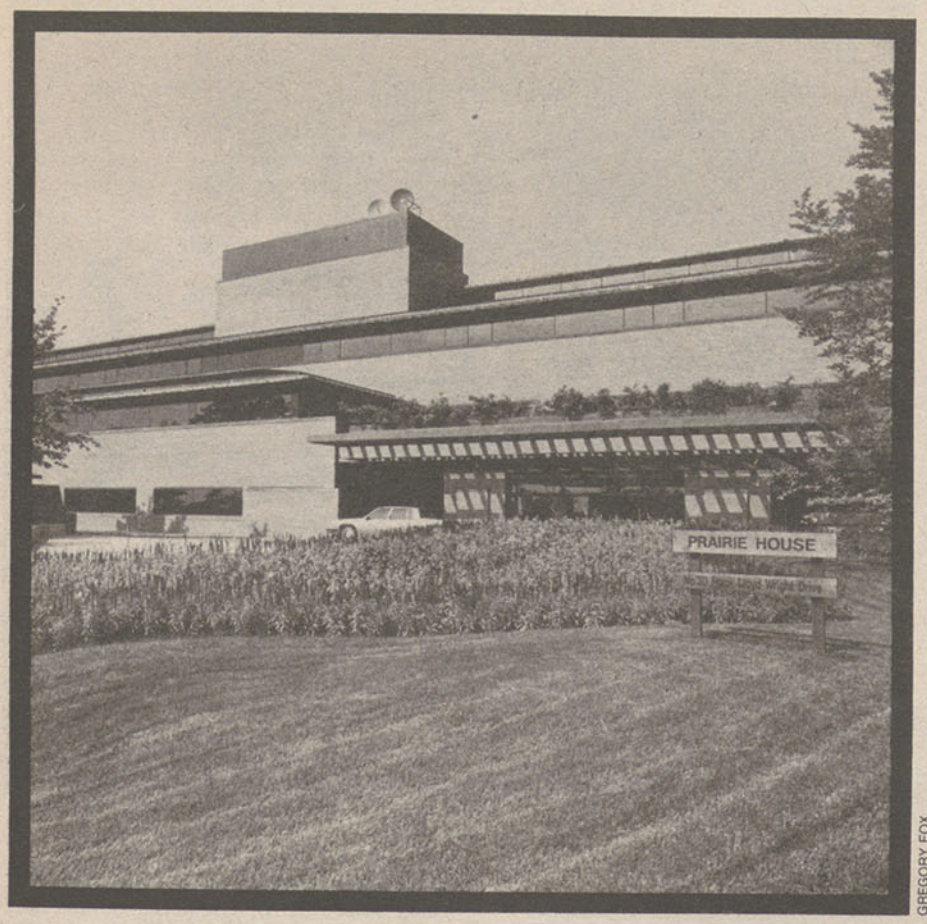
I THINK IT'S A FINE BUILDING for where it is. [Monaghan] doesn't have a lot of neighbors out there and he's on a major highway, and there is some very handsome detailing on the building. I'm quite happy with that one. I think the unfortunate thing will be if the "leaning tower of pizza" is built. Whether the architect wanted to build a leaning office building or not, the clear, obvious association with the leaning tower of Pisa just lends a farcical sense to it. It might have been fine otherwise, but the two things, the owner and the buildings by it . . . I think it'll be sad if that gets done.—Architect B.

I LIKED THE ORIGINAL CONCEPT, with the low train-car buildings sliding along that track in the ground and the big tower out front connected by lakes and ponds. I think Birkerts had a really interesting scheme there, before the tower started leaning. I think the new tower, though, is really ugly. I'd love to see a big slim tower out there over a lake but I don't think I want to see this one. It looks like a whistle or something.—Architect F.

THE WORLD'S LARGEST HORIZONTAL SKYSCRAPER. Gunnar gave it his best shot. He's the one person in the region with an international reputation, and to some people he'd be considered the only game in town. He doesn't talk about it, but I have little doubt that it was a frustrating though lucrative experience.

The tower . . . is sort of a hood ornament. No matter what you think of it, it's a target, a lightning rod. Monaghan's the same way, really. He'll be a lightning rod for this pro-choice thing. But I'm a big fan of patrons. If we had more people like him who were willing to risk their wealth on good buildings, we'd probably have a lot better place to live.—Architect C.

Domino's Farms



GREGORY FOX

I'M NOT TOO FOND OF THE ORGANIZATION, BUT I SORT OF LIKE THE BUILDING. I love Frank Lloyd Wright, that long, low style. The "leaning tower of pizza" I think will make a good joke if they build it.

I think the existing building fits in pretty well. It's disruptive of the neighborhood, but what isn't if you go that big? Like I said, I'm not fond of the organization so that clouds my opinion. I do try and do work for them so I can take their money and put it toward something else.—Architect A.

IT'S A STUDY IN EXCESS for the most part. There are some fine things outside, but I don't think the inside functions very well. I can't believe that finding yourself in one of those corridors that's three or four football fields long is a very pleasurable experience. You have to start making breaks, bouncing the corridor from one side of the center to the other. Some nodes of reference every—heh, heh—quarter-mile or so. But it's pretty. Everyone's going to look at it and say, "Boy, someone must have had a lot of money." It's going to be talked about for a lot more years than these other buildings.

I love the detail in Monaghan's office. That's every architect's dream, to have the budget and the insight and whatever else to get into something like that. Some of the rest of it, where all the peons are, is a little stark.

The tower is obviously a slightly different beast. Maybe it's just so unique that you can get away with it, I don't know. It's going to be beautiful, with everything radiating around it, but would I want to live by it? No, that's something else.—Architect D.

I THINK THAT BUILDINGS, GENERALLY, GO STRAIGHT UP AND DOWN, SO I'll separate the leaning building from the rest of the complex, which I think is impressive. It's not necessarily good architecture. Birkerts is a strong favorite of mine, and I know a lot of what went on there, and the design was really not his. It was more Monaghan's. Monaghan wanted a big Frank Lloyd Wright Robie House, as opposed to a creative piece of architecture. Either Birkerts was going to give him that or he was fired. He almost was, because some of the earlier schemes were quite innovative, more like corporate office complexes. It was a nightmare for Birkerts—do you compromise what you believe to be the right solution or do you give up the job? I think Gunnar said, "Well everybody in the office has to eat, so I guess we'll do it." With the constraints he was under, what he produced is strong.

You get some nice sights for visitors to the city. Probably the greatest contribution Domino's Farms has made, in my opinion, is the Wright museum. That's a fantastic resource.

The tower I think is a joke—a bad joke. I hate to say it. I'm glad this is anonymous. Birkerts wouldn't like me anymore. It's gotta be a bad joke. I have a feeling Monaghan woke up one morning and said, "The Leaning Tower of Pizza! You're going to design it for me, Gunnar. Make it sound architecturally correct." Birkerts uses a lot of metaphor in his work. I thought the tower looked like a shovel stuck in the ground, with that handle on top. Or a pitchfork. I bet it's Monaghan's idea again. I won't be happy to see that built.—Architect E. ►

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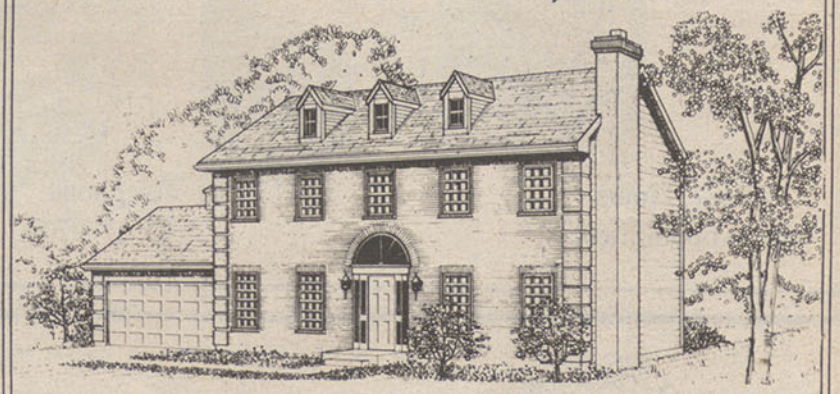

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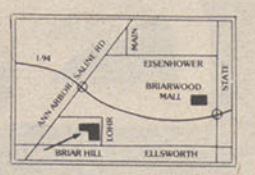

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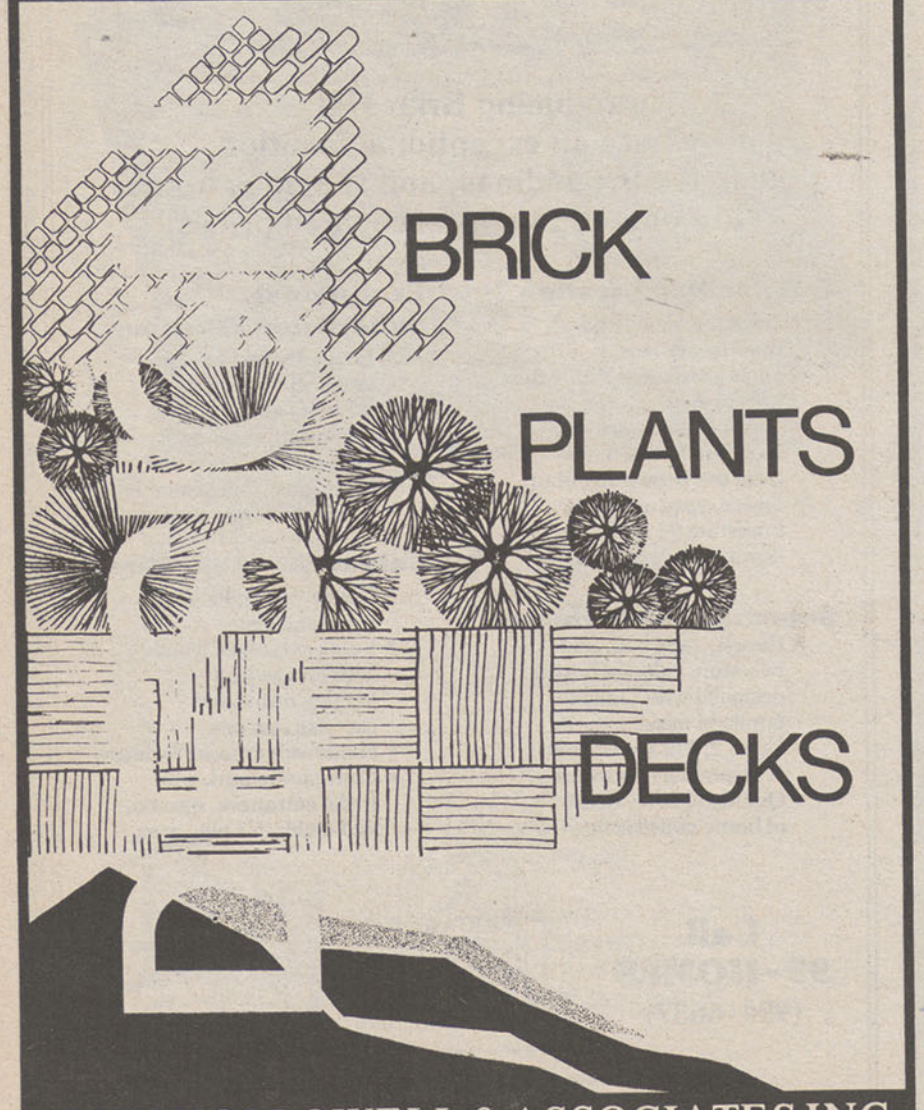

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Sloan Plaza

PETER YATES

Canham Natatorium

Hoover and Division. Designed by Hobbs and Black for the University of Michigan Athletic Department. 75,275 sq. ft.

VERY NICE SPACE INSIDE, VERY LIGHT AND BRIGHT. I like it a lot. They have translucent plastic divided into little squares in the ceiling all along the south side so it looks just like an indoor swimming pool should look, with lots of sun and blue water, and it doesn't seem as noisy as most of those places are. Hobbs and Black did a really nice job with it. I think it's one of the nicest of the U-M sports facilities.—Architect F.

FROM THE OUTSIDE IT'S A VERY GOOD UNIVERSITY BUILDING. It represents the kind of architecture that the university wants to promote. I think it's a good location, right at the end of a mass of building anyway. It's also stepped back properly from the street, giving it some green space in there. What I've heard is that budget constraints have eliminated some of the seating that would have helped this become more of a national or international facility, but you can't blame the architect for the budget not being there to do it all. If you're given a piece of pie, you can only cut it up so many ways.—Architect B.

A COMMENDABLE EFFORT AT CONCEPTUALISM. Now that Hobbs and Black have succeeded commercially, the challenge will be for them to succeed artistically as well. They now have the means to hire bright young architects and do some new things. Maybe this building represents the beginning of that kind of progression.—Architect C.

THE FACADE ALONG HOOVER DOESN'T MERIT ANY RESPONSE. I just don't notice it. A little more distinction between the two structures—the new one and the old one—might have been nice.—Architect D.

A COMPATIBLE ADDITION TO THE OLD IM BUILDING. Seems appropriate, though there are some details that look like they may be problems. The actual connection is a little awkward, with the curved glass, so that's a detail they might have missed. But as a general addition, it's welcome.—Architect E.

Sloan Plaza

505 East Huron. Designed by Hobbs and Black for Vernon Development Company. 95,000 sq. ft.

THE BEST OF THE HOBBS AND BLACK DOWNTOWN WORKS. I think it's a natural. This is a pedestrian-oriented downtown so there should be some high-density residential down there and this is a good place for it. I like Tower Plaza and Maynard House, too, so this is something I'm really in favor of.—Architect E.

I LIKE THAT BUILDING A LOT. The only criticism I have is that the peaked roofs on the top seem a little weak. I understand why they are that size—to match up with the penthouse plans—but they just seem a little silly looking, almost. I don't want that to be a big thing because I basically approve of the building. What they've done with the masking of the parking and the brickwork and the landscaping, I think, is admirable.—Architect F.

I FEEL A LOT BETTER ABOUT SLOAN THAN ONE NORTH MAIN. There's a lot more going on, a lot more interest in it, and I like the idea of housing coming downtown. There's no such animal as affordable downtown housing on a large scale. It's easy to build, but getting people to live in it or near it is another thing. Making it a worthwhile part of the city is the hardest part yet. The units in Sloan are very nice. I've been in Dick Black's apartment a few times and he's got a nice view, a nice view. But his balcony fills up, and he gets flooded out when it rains a lot. All in all, I'd say it's a positive addition. I think I can look at it in a positive light.—Architect D.

THE OTHER ONE [WITH ONE NORTH MAIN] OF THE THREE HOBBS AND BLACK BUILDINGS DOWNTOWN THAT I WOULD HOLD ON TO. Of the three it's the only one that has a reasonable amount of detailing to it. I know the Old Fourth Ward won't be happy to hear it, but I think it's in the right location, too. There should be another street in behind so the scale of Sloan could be stepped down into the neighborhood, but it just isn't there.—Architect B.

A LITTLE WARMER THAN ONE NORTH MAIN because it has more openings, but it might have been nice to set it back a little. I like downtown housing because when I'm an old duck I might want to live down there. "Hobbs and Brick" have their moments both ways. They've done some things I like and they've done some things I'm not so fond of, but that'll happen when you do a lot of work. It's certainly not low-cost housing, and Larry Hunter isn't going to like it too much, but I think it's a reasonably welcome addition.—Architect A.

222 State Plaza (The Ideation Building)

222 South State. Designed by Rick Herrmann for Harold Groves and Paul Ungrodt, Jr. 19, 132 sq. ft.

FUN. NICE. IT'S NOT A SIGNIFICANT BUILDING, BUT IT'S A GREAT SPACE, a good conversion of an existing building and a good way of establishing a dominant corner in the town. Sensitive. It was fortunate that they did it when they did because it would be very difficult now to do that kind of space and do it with as much detail as is done on that building and meet the economic demands.—Architect B.

I LIKE THAT ONE QUITE A LOT, a nice street presence. It's difficult to get people down to a lower level to spend their money, but I like having two floors of retail in there with offices on top. It's the right size and scale for that location. Rick Herrmann usually does some pretty nice stuff. It's sort of flashy and high tech inside, which is normally not my favorite, but I like it in this one.—Architect F.

A NICE JOB. NICE URBAN SOLUTION. Nice materials. Nice lively interior within pretty limited space. I'd say that was a really well-handled job. Nothing bad to say about that one. Visually, it's much more appealing than the similar building on South University with the McDonald's in it.—Architect E.

I LIKE THE DESIGN. Fitting for that corner, just improved what was there. I think a lot of those places miss a bet by not opening up the basement like this one did. Of course, maybe if you do, the ones upstairs go out of business.—Architect A. ►

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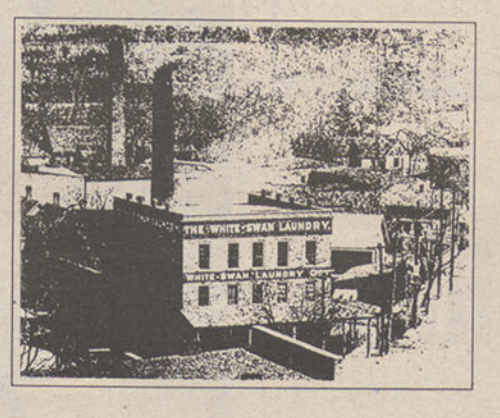

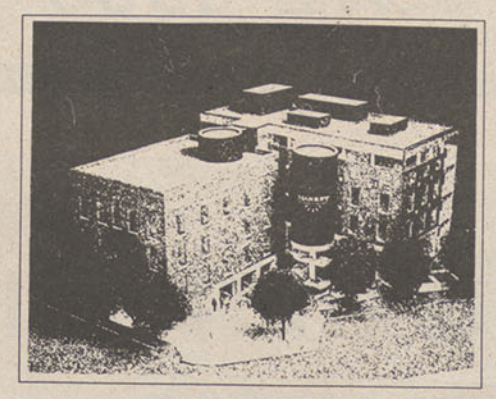

When this photo was taken, about 1920, the White Swan Laundry building was already 64 years old. It was built in 1856 by Moses Rogers, who established a successful farm implement and grain business here.

Until the turn of the century, the third floor of the building was Ann Arbor's favored location for fundraisers, political rallies, and holiday events. One of the biggest gatherings in the city's history was held here in "Agricultural Hall," to celebrate the end of the Civil War.

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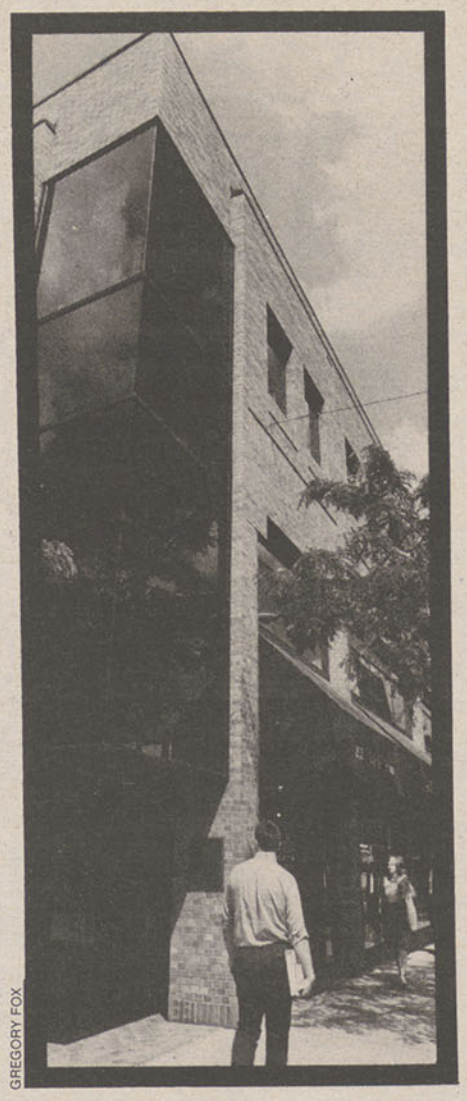

GREGORY FOX

THE SPACES ARE INTERESTING INSIDE, but kind of tight. I like the contrast between the high-tech and the more typical aspects of the facade. I was never really crazy about it, but maybe it was better when it first opened. Styles change and I'm not sure anything they did is too timeless. It's not in any way meaningful, I don't think, but it's nice.—Architect D.

The best and the worst

Although the specific comments about the Ideation Building were moderate, it really shone in responses to follow-up questions that called for personal, as opposed to professional, judgments:

If you had to take credit for one of the buildings on the list that you didn't actually design, which would it be?

Architects A, B, and F all chose the Ideation Building as their favorite. Architect A also mentioned the Great Lakes Bancorp building, while Architect E picked Sloan Plaza, saying it "is the closest to the kind of style I like to use in my own buildings." Architect D named Domino's Farms because of its "obviously classic style," but admitted that "maybe people wouldn't know it was a classic style. But you can't get away from the fact that it was a great commission. God, anyone would jump at a chance like that. Gunnar's got his own office out there, and he gets to deal with all the big shots Monaghan brings through there."

Before making his real selection, Architect E was even more pragmatic. "I'd probably take the money from the hospital, and it wouldn't matter what it looks like. I could just retire." Architect C, on the other hand, was unable to make a selection from the ten on the list. "I'd be glad to take credit for the Rackham Building or the Grad Library or the Clements Library, sure," he said. "Can I do that? Of the new ones in town, though, I'd take Gunnar's underground law library. It's commendable, the most notable work of architecture in the city. If you had someone coming from Europe or Japan, that's where they'd want to go."

If you had to put your office in one of the ten, which would it be?

Only half of the six were able to choose one. All three picked the Ideation Building, though one noted he'd like to move it to Great Lakes' location. It bears noting that the Ideation Building, the most popular, is the smallest of the buildings on the list. Many of the complaints about the other structures related to their bulk and to their architects' inability or unwillingness to break up their facades into smaller units. Ideation, with its small scale, never had to contend with those problems.

The argument has been made that all the buildings on this list are basically pretty banal. Are there other buildings in town, perhaps on a smaller scale, that are more interesting?

This question elicited a few examples of small-scale successes amid the general mediocrity. Mark Borys's restoration/redo of the Bell Tower Hotel's facade won widespread praise, as did the renovation of the Weinmann Block on Washington at Fifth (Deluxe Drapery and Papa Romano's). Abe Kadushin's innovative small office building at the divergence of South Main and Ann Arbor-Saline Road was commended by two architects as being new and different and "maybe just what Ann Arbor needs." (On the other hand, a third called it "a disaster, a hodgepodge of materials and forms.")

By far the most typical response to this query, however, was a quick "Yes," followed by a long pause, a request for suggestions, and then the mention of one of the architect's own small-scale designs.

If you could tear one of these buildings down and replace it with a surface parking lot and a Fotomat, which would it be?

The hospital was nominated here, though the author of that sentiment acknowledged that its site is the correct one for the hospital (and a lousy location for a Fotomat). Someone else suggested demolishing just the top three floors of 301 East Liberty.

The hands-down favorite for destruction, though, was the Colonnade. In fact, the only argument against demolishing it was that nobody would really notice or care if it was gone. Two architects independently proposed the same remedy for that: "Bring it downtown and then blow it up," they both said, word for word. ■

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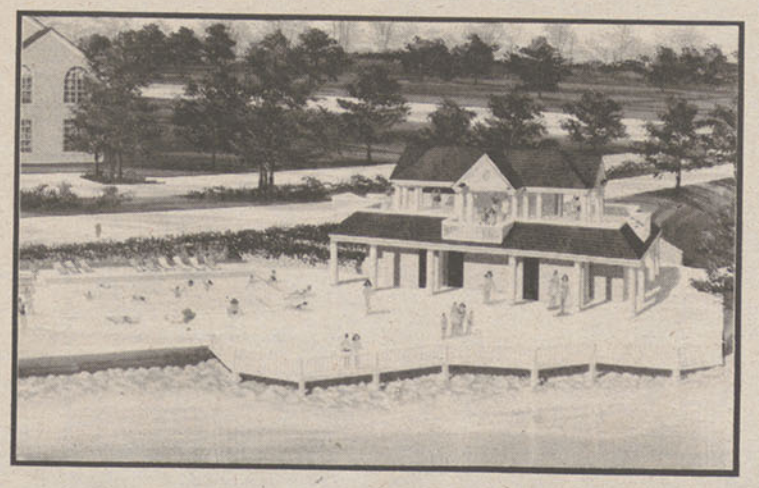

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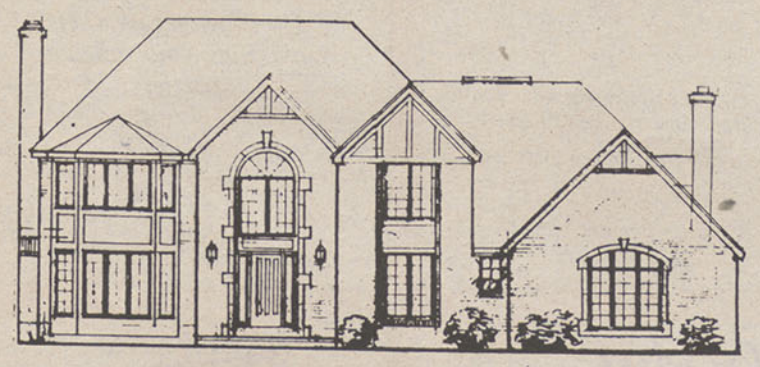

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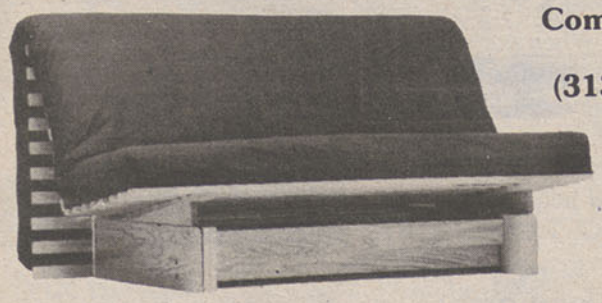

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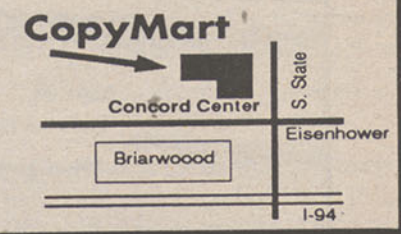

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FLICKS

By PATRICK MURPHY

See Events for complete film listings and details about prices and locations.

FIRST-RUN

"The Abyss"
James Cameron, 1989
Showcase Cinemas (973-8380)
The Movies, Briarwood (769-8781)

"The Abyss" is hands down this summer's best adventure film. Writer-director James Cameron is the master of special effects and science fiction. His films, which include "Alien" and "The Terminator," are distinguished by relentless action, suspense, and pretty good plots and characterization. In "The Abyss," Cameron makes the sea fully as exotic and threatening as any outer-space location.

The Deepcore is an undersea petroleum research vessel that, with its surface tender, is conducting experiments deep in the Gulf of Mexico. Then the crew is commandeered by anxious Navy officials to reconnoiter and rescue any survivors of a nearby missile sub in distress. The chief of the Deepcore, Bud Brigman (Ed Harris), is reluctant, for two reasons. First, he knows the Navy won't hesitate to risk the lives of his undersea roughnecks; second, his estranged wife, Lindsay (Mary Elizabeth Mastrantonio), designer of the Deepcore, will be coming aboard for the search.

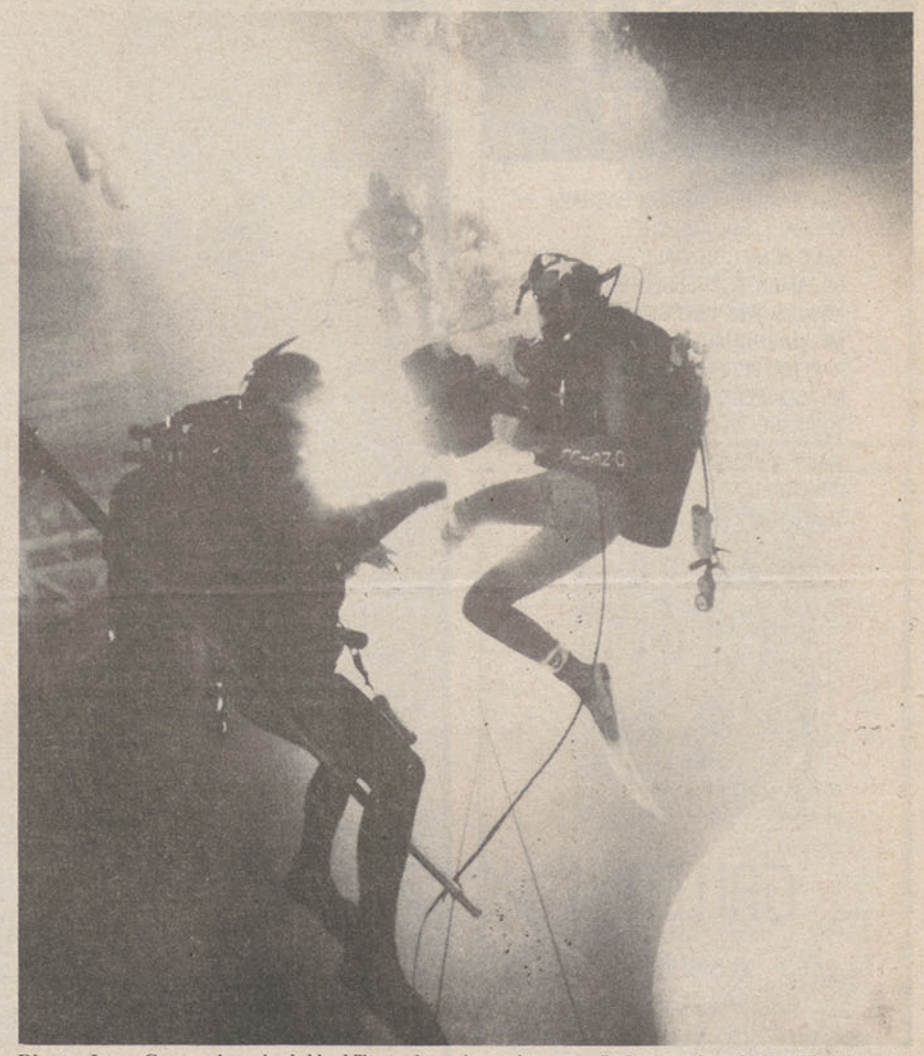
Cameron's genius is his ability to draw us into a small, threatened world. In "The Abyss," as in "Alien" and "Aliens," we enter the crew's fragile capsule and share their fear and their struggle to survive in a hostile situation. Cameron's depiction of this world is seamless; the film sets a rigorous new standard for underwater filmmaking.

As a storyteller, Cameron knows that the human story is preeminent, that machines are only tools. But these humans live inside their tools and depend upon them for survival. They humanize their steel shell with pets, pinups, and country/western music.

As the surface weather escalates into a savage hurricane, step by step the tension increases. When a heavy piece of equipment breaks loose in the storm and hurtles down toward the Deepcore, Cameron seems almost to toy with the audience's endurance. Even the hazards, however, are overshadowed by the intrigue surrounding the sub. A conflict splits the besieged inhabitants of the Deepcore into hostile camps, further increasing the danger.

In the depths of the abyss dwells a force, and the journey into the abyss, or its metaphorical equivalent, is the central turning point of the story. Almost any comment on this plot twist will undermine the rising arc of suspense in the last third of the film.

By the final scenes, this fine adventure film fuzzes out noticeably in a Spielbergian "message." Nevertheless, "The Abyss" is easy to recommend: a bona fide thriller, it equals anything Cameron has done.



Director James Cameron's genius is his ability to draw viewers into a small, threatened world. In "The Abyss," at Showcase Cinemas and Briarwood this month, it's an undersea research vessel commandeered by the U.S. Navy.

FIRST-RUN

"Forever My Dog"
"Egg"
Fri. and Sat., Sept. 1 and 2, Mich., 9:15 p.m.
Michigan Theater Foundation

One of these two short films is a local product. "Forever My Dog" is a thirty-minute film written and directed by U-M grad Ron Senkowski and produced by a crew drawn mostly from the U-M communications department. Senkowski's second effort, it tackles a subject painfully close to many people: the death of a pet. The story is told in a deadpan narrative by Brian (Senkowski's younger brother), a sixteen-year-old who has endured the illness and eventual euthanasia of his dog, Shootzie.

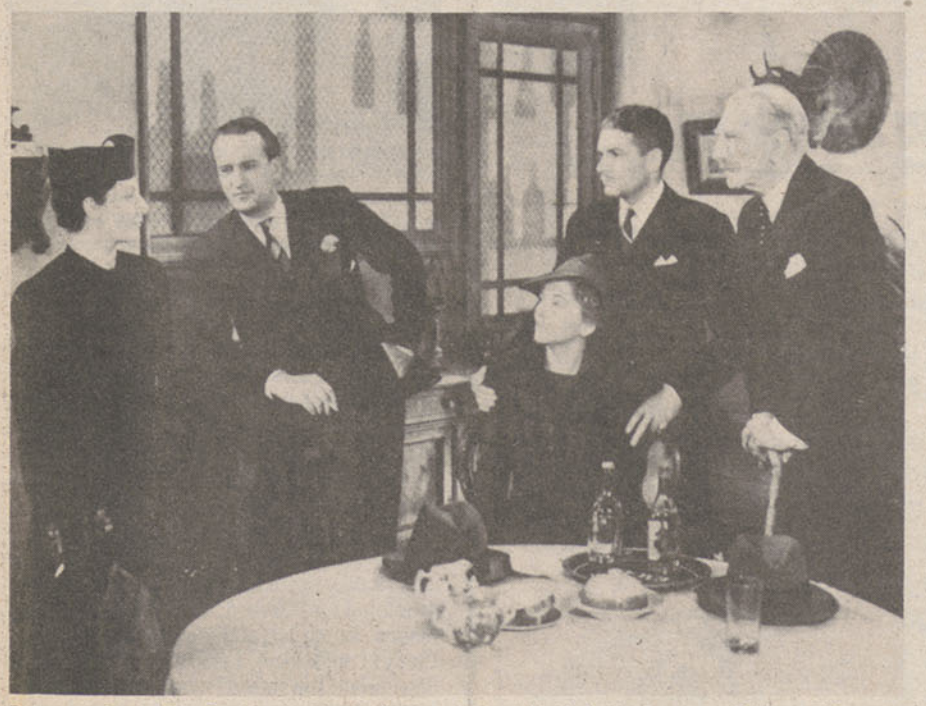
In its brief half-hour the film is poignant and humorous, with an upbeat ending (young Brian accepts the pain of Shootzie's death as "character-building"). "Forever My Dog" shows a good deal of promise for the ambitious Mr. Senkowski and his friends.

"Egg" is directed by Danniel Danniel, an Israeli who has studied and works in the Netherlands. Deceptively simple, "Egg" is about Johan (Johan Leysen), owner of a small bakery in a Dutch village. A handsome man in his early thirties, Johan is still living with his mother.

He's lonely, but finding a girl isn't easy; there are no eligible females visible in the village. Johan's friends find interesting personal ads in the newspaper, but there is one problem: Johan can't read or write. (Danniel never explains this; if Johan is retarded, Danniel doesn't label him.) His friends read him the ads and, when he finds one he likes, write down his dictated letters.

A correspondence develops, and the epistolary relationship deepens. After some time, Johan's correspondent, Eva (Marijke Veugelers), makes an unexpected visit to the village and discovers that he cannot read or write. (Johan has mentioned that he didn't write his letters, but she thought he was just being modestly poetic.)

This artfully told story moves along gently like the rhythms of the village. Yet beneath the placid surface is a world of nuance, filled with humor, pathos, and a rising element of tension. This film's virtues are modest, but irresistible.



Between a best-selling Daphne du Maurier book and a cast that includes Laurence Olivier and Joan Fontaine, it's no wonder Alfred Hitchcock's "Rebecca" remains a terrific example of popular filmmaking. It's in town Sat., Sept. 9.

"Rebecca"
Alfred Hitchcock, 1940
130 mins., b/w
Sat., Sept. 9, 7 p.m.
(location to be announced) Cinema Guild

This is one of those films that was a sure hit as soon as the ink was on the contracts. First, it was based on Daphne du Maurier's fashionable best-seller—a dark tale of suspense, jealousy, and murder. It was Alfred Hitchcock's first American film, and starred Laurence Olivier, the prince of the British screen who had made a sensational American debut in "Wuthering Heights" the year before.

Olivier plays Maxim DeWinter, the brooding master of Manderly, widower of the glamorous Rebecca and newly married to a naive young woman (Joan Fontaine) who seems destined to live in Rebecca's shadow.

The role of a mysterious, passionate aristocrat was perfect for Olivier, and he is splendid. But he has plenty of support from Fontaine and a fine cast, including Judith Anderson as the wicked Mrs. Danvers ("You're overwrought, madam. I've opened a window for you. A little air will do you good."), and George Sanders as the sly Favell ("I say, marriage to Max is not exactly a bed of roses, is it?").

Robert E. Sherwood and Joan Harrison wrote the excellent screenplay. It's said that Hitchcock trimmed his style to fit this story, but the movie doesn't suffer for it. "Rebecca" won the Academy Award for best picture and remains a terrific example of popular filmmaking. With Laurence Olivier's recent death, it seems fitting to bring it back once more. With Nigel Bruce, C. Aubree Smith, and Gladys Cooper.

"The Bicycle Thief"
Vittorio De Sica, 1948
99 mins., b/w, Italian with subtitles
Sun., Sept. 10, Lorch Hall, 8 p.m.
Program in Film & Video Studies

Set in the economic and social chaos of postwar Italy, "The Bicycle Thief" was made in a documentary spirit to illustrate the real hopelessness of many Italian working men. To enhance the film's authenticity, writer Cesare Zavattini and director Vittorio De Sica, who called themselves Neo-realists, cast the major roles with amateurs.

Forty years later, in a world drenched in "cinema verite" and footage from the evening news, the simple realism of "The Bicycle

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Thief" seems less a documentary and more a drama. Its impact comes from our attachment to and identification with Bruno (Enzo Staiola), the young son of Antonio (Lamberto Maggiorani), a father desperate for work to support his family. After great difficulty, Antonio finds a job as a poster hanger; the family pawns its bed linen to get his bicycle, his only means of transportation, out of hock. After only a short time, his bicycle is stolen. His search for the stolen bike is frantic and fruitless; near despair, he contemplates stealing one himself. Bruno's witness to his father's bitter plight magnifies it many times.

"The Bicycle Thief" is a powerful story fashioned from the simplest of ingredients, with so little artifice that we can only accept it at face value. Its relevance extends far beyond the slums of Rome. Without a word of ideology or political harangue, it makes a simple, vivid, irrefutable case for human dignity. It may be one of the most moving films you'll ever see.

FIRST-RUN

"Parenthood"
Ron Howard, 1989
Showcase Cinemas (973-8380)
The Movies, Briarwood (769-8781)

"Parenthood" is a product—not one as vital to modern parents as the disposable diaper or the minivan, but still a product, one carefully calculated by director Ron Howard to make parents feel good.

Not that the film isn't funny. It has some laughs and some sparkling performances. But these assets don't overcome the narrowness of its vision. Early on, it is clear that Howard has decided to sacrifice character development and dramatic tension for the maximum number of cuddly emotions.

Steve Martin seems mildly restless playing a WASP father in "Parenthood"—when he's allowed to erupt in zany exhilaration, he seems like an entirely different actor. Ron Howard's carefully calculated comedy is at The Movies at Briarwood and Showcase Cinemas.

Despite its universal title, "Parenthood" actually concerns only upper-middle-class WASP families. There are four, each a "type." At the center are Gil Buckman (Steve Martin) and his wife, Karen (Mary Steenburgen), and their children. His sister Helen (Diane Weist) is raising two teenagers alone. Younger sister Susan (Harley Kozack) and her husband (Rick Moranis) have a three-year-old only child, whom they're already obsessively grooming for Harvard. Then there is Gil's dad (Jason Robards) and his younger brother Larry (Tom Hulce), a charming rogue with an illegitimate son named Cool and a weakness for gambling.

The actors are generally better than the script, although Steve Martin seems mildly restless as an ensemble player. When he is

allowed to erupt in zany exhilaration, he seems like a different actor. As a modern-day Myrna Loy or Donna Reed, Mary Steenburgen is the Hollywood matron for all seasons—pretty, funny, sexy, and instinctively maternal.

Gifted with the best role in the film, Diane Weist delivers an Oscar-quality performance, full of intense, often contradictory emotions. She energizes the obligatory confrontations with her teenaged children with intensity and unpredictability. Confronted with a bombshell by her hostile daughter, she manages a restrained and icy wit. With her son, she explodes into a hail of blows. When he makes a strained, pleading call to his remarried father, director Howard shows us only Weist's face, listening; it is a perfect scene.

Screenwriters Lowell Ganz and Babaloo Mandell manage the large cast with a series of interlocking stories reminiscent of television's "Hill Street Blues" or "Thirtysomething." This episodic style is perfect for one-shot gags and clever vignettes, but it leaves a lot of stories unresolved. A lushly orchestrated montage of shots at the end of the film seems more of a commercial for parenthood than a commentary on it.

Technically, Ron Howard is a master of his craft. It's too bad he's so stubbornly committed to facile midcult themes like this.

"Broken Blossoms"
D. W. Griffith, 1919
90 mins., b/w, silent with organ accompaniment
Sun., Sept. 17, Mich., 8 p.m.
Program in Film & Video Studies

Just four years before "Broken Blossoms," director D. W. Griffith had created a sensation with his powerful, innovative epic "Birth of a Nation," a film now regarded as the first modern motion picture.

"Broken Blossoms" is altogether different. Made at the suggestion of Douglas Fairbanks and Mary Pickford, it is a story of intimate dimensions, told with the melodramatic embellishment fashionable at the time. Its story of ill-fated love retains surprising impact and timeliness.

A young Chinese immigrant, Cheng Huan (Richard Barthelmess), new to London, finds a room in the infamous Limehouse district, one of the city's slums. Cheng's dream is to teach the tranquil ways of Buddha to Westerners. When his gentle teachings are ignored, he opens a small silk shop and gives his dreams over to the opium pipe.

His story is counterpointed by another from the slum. Lucy Burrows (Lillian Gish) is a young girl dominated and abused by her drunken father, Battling Burrows.

Cheng is attracted to the young girl. When he has an opportunity, he helps her, a gesture that sets the stage for the film's violent and tragic finale.

Lillian Gish once called "Broken Blossoms" "poetry on film." Critic Ephraim Katz calls it "the finest of [Griffith's] intimate films, a wonderfully atmospheric melodrama in which tenderness and violence are effectively balanced to achieve a poignant tragedy." With an organist providing the accompaniment for this "silent" film, viewers will be able to sample one of the high points of early cinema.

Also Recommended:

"The Wizard of Oz" (Victor Fleming, 1939). Sun.–Thurs., Sept. 3–7, Mich., varying schedule (see Events).

"Stagecoach" (John Ford, 1939). Tues. & Wed., Sept. 12 & 13, Mich., 7 p.m.

"The Grapes of Wrath" (John Ford, 1939). Tues. & Wed., Sept. 19 & 20, Mich., 7 p.m.

"The Maltese Falcon" (John Huston, 1941). Tues. & Wed., Sept. 26 & 27, Mich., 7 p.m.

PRESENTING
A COLLECTION OF WORKS
by Jazz Artist
ED DWIGHT
September 8–20

Meet The Artist In Person
September 8, 5–9 p.m.
Opening Reception

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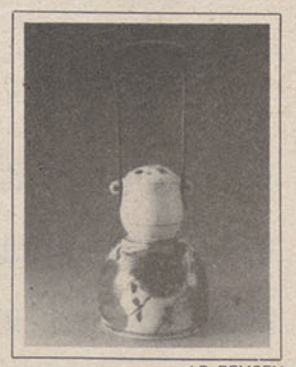
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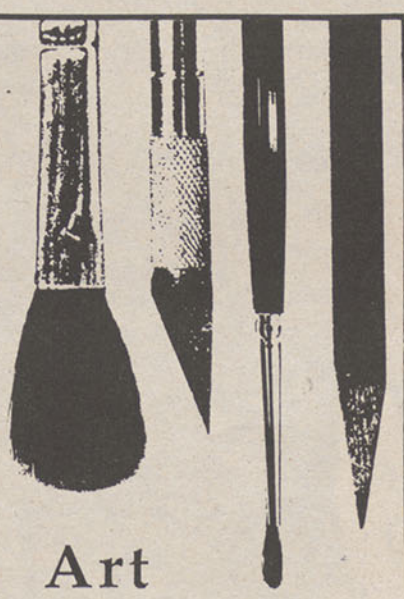
8 Nickels Arcade
Ann Arbor, Michigan
48104
(313) 662-7927
Hours: Mon.-Fri. 9:30-5:30
Sat. 9:30-5:00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op at Briarwood
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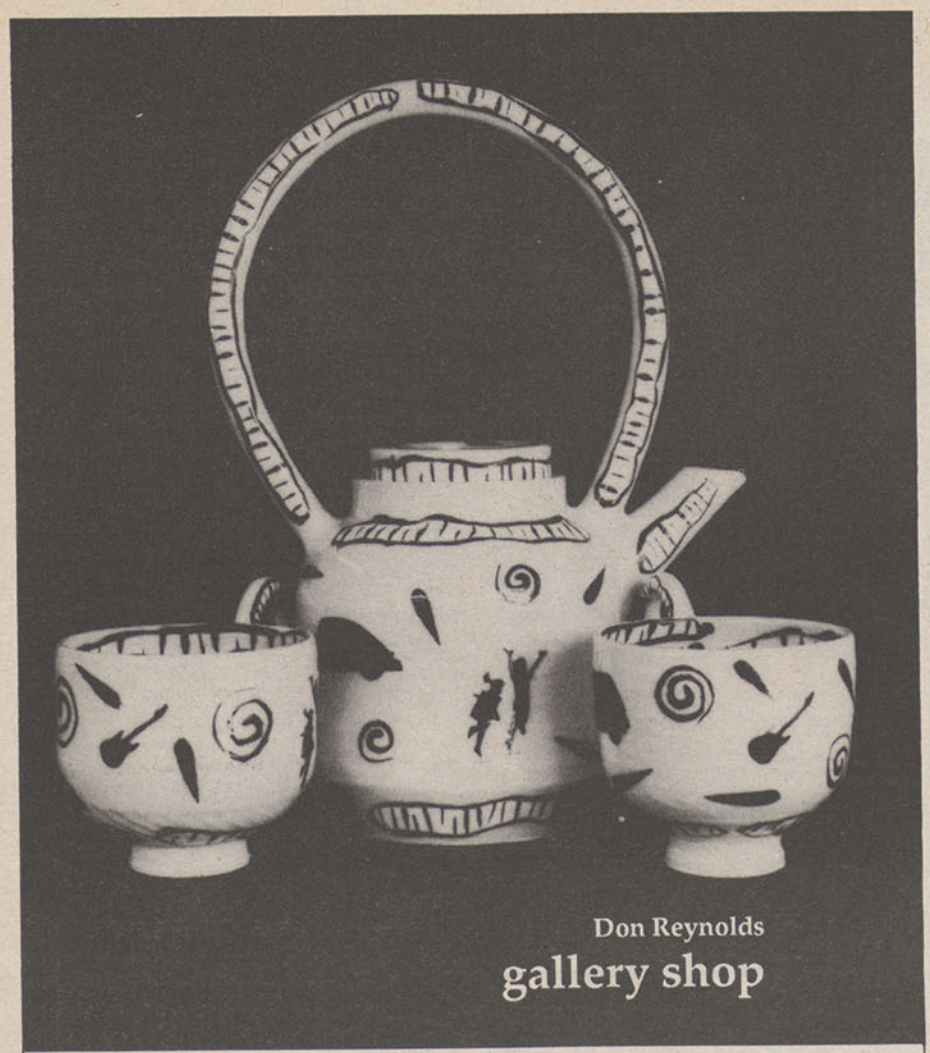

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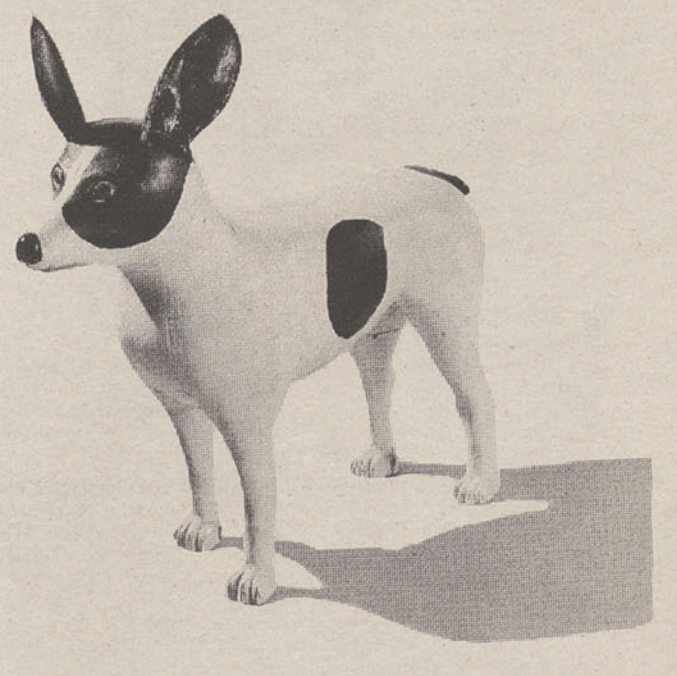
Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center was organized by The Colonial Williamsburg Foundation with The Trust for Museum Exhibitions, Washington D. C.



TREASURES OF
AMERICAN FOLK ART
from Colonial Williamsburg

September 10 - October 29

2445 Monroe at Scottwood / (419) 255-8000 / Daily: 10-4 / Sunday: 1-5 / closed Mondays / Exhibition admission charge.

GALLERIES & MUSEUMS

By JENNIFER DIX

Major New Exhibits

ANN ARBOR ART ASSOCIATION. The Annual '89: 80th Anniversary Membership Show. *September 18–30.* Annual multimedia competition for members and supporters of the Art Association. **Studio/Home Installation. Moments in Motion.** *Through September 7.* Works on dance themes by local sculptor Norma Penchansky Glasser and local photographer Nat Ehrlich. *Mon. noon–5 p.m.; Tues.–Sat. 10 a.m.–5 p.m. 117 W. Liberty. 994–8004.*

GALLERY VON GLAHN. Jazz: An American Art Form. *September 8–20.* Colorado artist Ed Dwight, a former aeronautical engineer, businessman, and entrepreneur, creates bronze sculptures that capture the essence of jazz with their powerful yet sensitive depictions of musicians in the act of creation. His collection includes portraits of jazz greats such as Eubie Blake, Charlie Parker, and Bessie Smith. *Mon.–Wed. 10 a.m.–6 p.m.; Thurs.–Sat. 10 a.m.–8 p.m. 319 S. Main. 663–7215.*

KERRYTOWN CONCERT HOUSE. Annual Winners. *September 7–30.* Five-year retrospective of prize-winning two- and three-dimensional art from the Ann Arbor Art Association's annual show. *Mon.–Fri. 11 a.m.–2 p.m. 415 N. Fourth Ave. 769–2999.*

RACKHAM GALLERY. Ann Arbor Women Painters 38th Annual Exhibition. *September 19–October 8.* More than 80 Ann Arbor-area women display their painting, sculpture, and collage in this juried show. *Mon.–Fri. 9 a.m.–6 p.m.; Sat. 10 a.m.–3 p.m. Rackham Gallery (3rd floor), 915 Washington St. 485–2216.*

ALICE SIMSAR GALLERY. Architectural Facades, 1976–1988. *September 15–October 17.* Trompe l'oeil projects by silk-screen artist Richard Haas. Also, **Prints from Tandem Press.** Collaborations in various styles and media by artists and master printers. Includes work by Richard Bosman, Rafael Ferrer, Lynda Benglis, Sam Gillian, and Alan Shields. *Tues.–Sat. 10 a.m.–5:30 p.m. 301 N. Main. 665–4883.*

(Above) A mixed-media composition, "Tango Like Twins Torn" is one of the works by Chicago artist James Louis on view September 10–October 17 at Clare Spitler Works of Art. A bronze sculpture titled "Jazz Guitar" (below) is part of the collection "Jazz: An American Art Form," an exhibit running September 8–20 at the Gallery Von Glahn.

Other Exhibits

ANN ARBOR HANDS-ON MUSEUM. Science and technology exhibits for children of all ages. *Tues.–Fri. 1:30–5:30 p.m.; Sat. 10 a.m.–5 p.m.; Sun. 1–5 p.m. Admission: $2.50 (children, $1.50; students & seniors, $1.50; families, $6; annual family memberships, $30). 219 E. Huron (entrance on N. Fifth Ave.). 995–5439.*

ART DECO DESIGN STUDIO. Jazz Age Collectibles, 1925–1950. *Tues.–Sun. noon–6 p.m. 116 W. Washington. 663–DECO.*

ARTFUL EXCHANGE GALLERY. Resale gallery with alternating displays of fine art, including investment-quality African, pre-Colombian, antique, and contemporary works. Currently featuring local artist Vicki Schwagger's jewelry in materials ranging from amber, pearls, and copper to 24k gold. *Tues.–Fri. 11 a.m.–5 p.m. (Fri. till 6:30 p.m.); Sat. 10 a.m.–5 p.m. 215 E. Washington. 761–2287.*

BERKSHIRE HILTON GALLERY. Portraits. *September 5–November 30.* Works in all media by recent graduates of the U-M School of Art's MFA program. *Open 24 hours. Berkshire Hilton, 610 Hilton Blvd. (junction of State St. and I-94). 761–7800.*

THE CLAY GALLERY: A COLLECTIVE. Ceremonial Forms. *All month.* I. B. Remsen's ceramic containers, characterized by intense red and blue glazes, latticework covers, and handcrafted wooden handles. *Mon.–Fri. 9:30 a.m.–5:30 p.m. 8 Nickels Arcade. 662–7927.*

WILLIAM L. CLEMENTS LIBRARY. Manuscript Treasures of the Clements Library. *Mon.–Fri. 10:30 a.m.–noon & 1–5 p.m. South University at Tappan. 764–2347.*

CRAZY WISDOM GALLERY. Gallery Artists. *All month. Mon.–Sat. 10 a.m.–6 p.m. (Fri. till 8 p.m.); Sun. noon–5 p.m. 206 N. Fourth Ave. 665–2757.*

DOMINO'S FARMS NATIONAL CENTER. Frank Lloyd Wright: Innovations in Office Furniture and Design. *Through September 25.* Exhibit of Wright's innovative office furniture and building designs. *Tues.–Fri. 10 a.m.–5:30 p.m.; Sat. & Sun. noon–5 p.m. Domino's World Headquarters Bldg., 30 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). 995–4500, ext. 3616.*

ESKIMO ART GALLERY. Spirit of the Arctic. *All month.* Small soapstone carvings by members of 11 Eskimo communities. *Tues., Wed., & Fri. 10 a.m.–2 p.m.; appointments easily arranged. Exhibition Hall, Domino's Farms, 44 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). 665–9663, 769–8424.*

EXHIBIT MUSEUM (U-M). Permanent exhibits of dinosaurs, Native American cultural artifacts, astronomy, and more. *Tues.–Sat. 9 a.m.–5 p.m.; Sun. 1–5 p.m. North University at Geddes Ave. 764–0478.*

FORD GALLERY (EMU). Invitational Painting Exhibition. *September 6–29. Mon.–Fri. 9 a.m.–5 p.m. Ford Hall (near McKenny Union), EMU campus, Ypsilanti. 487–1268.*

FORMAT FRAMING & GALLERY. *September 15–October 14.* Collages and drawings by local artist Lisa Gottlieb-Clark. *Mon.–Sat. 10 a.m.–5:30 p.m. (Thurs. till 8 p.m.). 1123 Broadway. 996–9446.*

HATCHER LIBRARY RARE BOOK ROOM (U-M). Rare Astronomical Works. *Through October 7.* Books (including Islamic manuscripts) and scientific instruments, featuring landmark works by Ptolemy, Copernicus, Brahe, Kepler, Galileo, Newton, Huygens, and others. Also, scientific instruments such as celestial globes, quadrants, early calendars, and astronomical tables. *Mon.–Fri. 10 a.m.–noon & 1–5 p.m.; Sat. 10 a.m.–noon. Room 711, Harlan Hatcher Graduate Library. 764–9377.*

MATTHAEI BOTANICAL GARDENS (U-M). *Daily 10 a.m.–4:30 p.m. 1800 N. Dixboro Rd. Admission: $1 (children, $.50). 763–7060.*

MICHIGAN UNION ART LOUNGE. Artspace and Woodshop Instructors Show. *Through September 15.* Ceramics, silk screens, paintings, drawings, and woodwork by members of the Michigan Guild of Artists and Artisans. *Daily 7 a.m.–1 a.m., Michigan Union Art Lounge (1st floor).*

KELSEY MUSEUM OF ANCIENT AND MEDIEVAL ARCHAEOLOGY (U-M). Touring the Ruins: Vintage Photographs and Postcards of the Classical World. Part I: Egypt and the Classical World. *Through September 10.* Vintage photographs and postcards record the Grand Tour's major monuments of antiquity as experienced by 19th-century and early-20th-century travelers. **Part II: Pompeii and Rome.** *September 15–November 12.* A close-up of these two world-renowned cities, with prints by Sommer and Brogi, two of the 19th century's best known photographers. *Tues.–Fri. 11 a.m.–4 p.m.; Sat. & Sun. 1–4 p.m. 434 S. State. 764–9304.*

LE MINOTAURE. Modern European and American paintings and graphics. *Mon.–Fri. noon–5 p.m.; Sat. & Sun. 2–5 p.m. 115 E. Ann. 665–0445.*

MUSEUM OF ART (U-M). Love Among the Gods. *Through September 3.* Prints depicting famous mythological lovers, from the 16th through the 20th century. **Richard Bosman: Prints 1978–1988.** *Through September 24.* Vivid paintings and prints by this well-known American artist whose style mixes elements of expressionism and the popular comic book. His subjects are taken from adventures at sea, detective stories, and catastrophic events from typhoons to car crashes. *Summer hours: Tues.–Fri. 11 a.m.–4 p.m.; Sat. & Sun. 1–5 p.m. Beginning Sept. 5: Tues.–Fri. 10 a.m.–4 p.m.; Sat. & Sun. 1–5 p.m. S. State at South University. 764–0395.*

ONE ONE EIGHT GALLERY. New Talent, *Through October 6.* Works by U-M art school grads Sarah Innes Blos and Martha Salot and EMU grads Todd Johnson and Marjorie Mink. Includes oil paintings with interior themes by Blos, small landscape paintings on masonite and canvas by Salot, small ceramic sculptures by Johnson, and abstract two- and three-dimensional fiber works by Mink. *Mon.–Fri. 10 a.m.–5 p.m. 118 N. Fourth Ave., between Huron and Ann. 662–3382.*

ORIGINS. Pottery, weaving, fiber, and sculpture by over 150 American craftspeople. *Mon.–Fri. 9:30 a.m.–5:30 p.m.; Sat. 9:30 a.m.–5 p.m. North Campus Plaza, 1737 Plymouth Rd. 663–9944.*

SELO/SHEVEL GALLERY. Summer's End. *All month.* A collection of gold and silver jewelry with a variety of precious gems, including amethyst, diamond, blue topaz, sapphire, and tsavorite garnet (a rare stone from Africa). Also, porcelain jewelry and ethnic jewelry from Morocco, India, and Indonesia. *Mon.–Sat. 10 a.m.–6 p.m. (Thurs. till 9 p.m., Fri. till 10 p.m.). 329 S. Main. 761–6263.*

SIGNED DESIGNS. Gallery Artists. *All month.* Limited-edition lithographs by Robert Bateman, Nita Engle, Howard Terpning, Charles Wysocki, Bev Doolittle, and others. *Mon.–Sat. 10 a.m.–5:30 p.m. (Fri. till 7 p.m.). Liberty Plaza, 247 E. Liberty. 662–4211.*

16 HANDS. Gallery Artists. *Mon.–Fri. 11 a.m.–6 p.m. (Fri. also 8:30–10 p.m.); Sat. 10 a.m.–6 p.m. 119 W. Washington. 761–1110.*

JEAN PAUL SLUSSER GALLERY (U-M). Art Faculty Exhibition and **Bill Scott Memorial Exhibition.** *September 11–23.* **School of Art Alumni Exhibition.** *September 29–October 13. Mon.–Fri. 10 a.m.–5 p.m.; Sat. & Sun. 1–5 p.m. U-M Art & Architecture Bldg., Bonisteel Blvd., North Campus. 764–0397.*

SOUTHERN CROSS GALLERY. *By appointment, 10 a.m.–8 p.m. 1850 Joseph St. 996–1699.*

CLARE SPITLER WORKS OF ART. Figure Studies by James Louis. *September 10–October 17.* Recent oil paintings and mixed-media drawings by Chicago artist and U-M grad James Louis. *Tues. 2–6 p.m.; and by arrangement. 2007 Pauline Ct. 662–8914.*

STEARNS COLLECTION OF MUSICAL INSTRUMENTS. A wide variety of rare instruments, including 18th- and 19th-century winds and percussion, some of which may be played by visitors. Also, photographs and conservation tools. *Thurs. & Fri. 10 a.m.–5 p.m.; Sat. & Sun. 1–8 p.m. U-M School of Music Bldg., Towsley Wing, 2005 Baits Dr. (off Broadway), North Campus. 763–4389.*

UPLAND GALLERY. Gallery Artists. *All month. Mon.–Fri. 10 a.m.–6 p.m. (Thurs. till 8 p.m.); Sat. 10 a.m.–5 p.m.; Sun. noon–4 p.m. North Campus Plaza, 1753 Plymouth Rd. 663–0114.*

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1980 Ford T-bird—excellent condition, no rust, driven only in summer; white/blue interior, loaded; call 626-7493. Leave message.

KIMBALL ORGAN, Leslie speakers, bench, pecan wood. $500/best. PORTABLE DISHWASHER, new. $275. 677-3014.

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Paid volunteers: married women, 24-35, whose parents divorced prior to 16th b-day, needed for study of marital relationships. Must be married min. of 3 yrs. with at least 1 child. $15 paid. Please call Joanna, 662-9888.

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Russian-trained pianist is offering intermediate-advanced piano lessons. Please call Waleed Howrani, 663-3221.

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Certified piano teacher with BA and 11 years' piano teaching experience is now scheduling fall lessons for people ages 7-adult. 973-1510.

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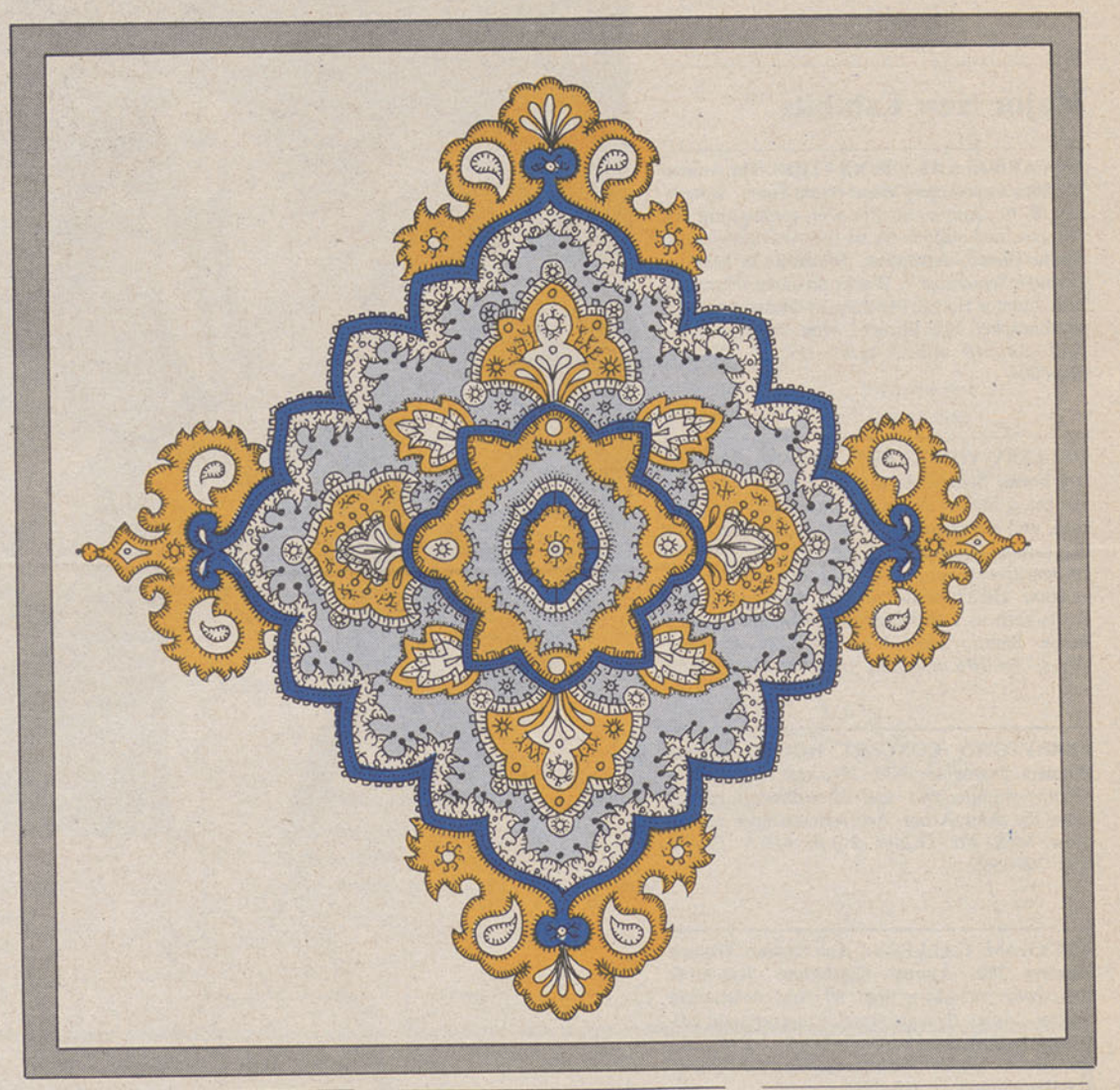

Intimate Partnerships—a 2-hr. workshop for persons and couples who want lives together to work well. Sponsored by the Institute for Psychology and Medicine and led by Lyn Sipher, MSW, and Manny Schreiber, Ph.D. Wed., Sept. 27, 7:30 p.m. $20. Singles welcome. To preregister, call 973-7377.

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DWF, 40, very attractive and fit, tall, slim, whose passions include Mozart and Beethoven, and the performing arts, seeks man over 40 who is blessed with sincerity and self-awareness, who is solvent with a sense of humor, sensitive as well as sensual, and who desires growth and intimacy. Liberal politics a plus. Note/phone/photo appreciated. Box 2724, AA 48106.

Tall, good-looking, fit, liberal **DWM,** 36, psychologist/musician. Nonsmoker, light drinker, no drugs. Seeks attractive, compatible woman for relationship, eventual marriage. Redheads, dark-eyed women especially encouraged to write Box 11M, 206 S. Main, AA 48104.

DWM, 39, positive, communicative, semi-veggie, semi-physically challenged, seeks energetic F to share life, passions, music, sunrises, camping, WCSX, DSO, SNL. Nonsmokers ready for commitment, write values, likes, goals, expectations, phone to: 1307 Fallriver, Ypsi 48198.

DJM, 38, equally happy hiking in the wilds or dining in NYC. Attractive, energetic professional who enjoys both work and play. Love the outdoors, travel, skiing, tennis, sailing, quiet nights at home or with a few close friends. Looking for someone open to marriage and children, and who knows it takes time and TLC for a great relationship. If this is you, tell me by writing to Box 11L, 206 S. Main, AA 48104.

Pretty **DWF,** well educated, traveled, perceptive, honest, career and family oriented, seeks companionship of DWM around 40 to share classical concerts, winter vacation on a secluded beach, reading Sunday *New York Times*, occasional vegetarian cooking, workouts, long talks. Must value children, pets, healthy life-style, communication, the environment, social justice, and be attractive, financially secure, intelligent, honest, kind and generous, affectionate, politically liberal, and capable of intimacy, passion, commitment. Photo appreciated—will return. Box 14L, 206 S. Main, AA 48104.

DWM, 48, new to area. Seeks S/DWF nonsmoker interested in no-hassle relationship. Am 5′11″, 190 lbs. Have good sense of humor. Enjoy candlelight, wine, music, good conversation, sports. Phone, photo please. Reply Box 31L, 206 S. Main, AA 48104.

SWM, 34, graduate-degreed professional. Reflective Christian. Attractive, intelligent, playful. Love the outdoors, reading, stimulating conversation, laughter, and kids; family-minded. Would enjoy meeting bright, like-minded Christian SF. How about lunch? Box 2051, AA 48106.

SWF, "flower child" values; I like classical music, outdoors, kids, travel; have Rubenesque body type; seek SM with similar interests for companionship, etc. Cathy, 317 S. Division, #52, AA 48104.

SWM, 34, 5′7″, with weight proportionate to height. Christian and into the outdoors. Seeking lady with similar interests for attending church and having fun without using drugs or alcohol. Must prefer the casual life over yuppies, and riding in a Ford rather than a BMW. If you have these qualities and more, write and tell me about yourself to Box 13L, 206 S. Main, AA 48104.

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SWF, 30s, attractive, highly educated, professional—desires smart, fun S/DWM with manners and class. Box 16L, 206 S. Main, AA 48104.

SWM, 36, slim, fit, fair, Ph.D., seeking nonsmoking, intelligent SF with a sense of humor who enjoys conversation, travel, and movies. Please write to Box 15L, 206 S. Main, AA 48104.

Quiet, attractive, socially concerned, spiritually oriented **SWF,** 36, looking for a gentle, kindred spirit. I'm a teacher, artist, and folk and classical musician, and look forward to creating a warm home life with a loving friend. Photo appreciated. Box 21L, 206 S. Main, AA 48104.

Where are all the single, professional men in AA? **SWF,** late 20s, tall, professional who enjoys sailing, dining out, movies, and good wine, looking for a tall, single professional who enjoys life and values relationships. Box 20L, 206 S. Main, AA 48104.

SWF, 35, good-looking professional, seeks professional man, 30–40. If you enjoy movies, hiking, fine food, art, and the Sunday *Times*, respond to Box 19L, 206 S. Main, AA 48104.

Savvy, sensuous, secure **SWF** seeks spirited, solid, sophisticated SWM. Box 17M, 206 S. Main, AA 48104.

SWM, 40, tall, slender, nice looking, educated professional with many interests, including movies, books, and scuba diving. I am affectionate and caring and seek a similar S/DWF for companionship/relationship. Reply Box 15M, 206 S. Main, AA 48104.

DWF, 42, 5′8″, seeks nonsmoking, spiritual man, who loves sunshine, long walks, country/western music, and the better things in life, for long-term relationship, maybe more. Box 13M, 206 S. Main, AA 48104.

SWM, 36, is looking for a fun, loving, and affectionate female who would like to share picnics, movies, dining out, and good conversation. Please send phone, photo, and a short note about yourself to Box 12M, 206 S. Main, AA 48104.

SWM, 32, fun, intelligent, adventurous, unencumbered carpenter seeks similar woman for worldly pursuits, and who wants commitment, not kids. Write J. R., 821 Sylvan, AA 48104.

I love to dance, swim, run, and enjoy all warm weather outdoor activities. Do you? Strikingly handsome, tall, professional **SWM** has playful and serious sides, many interests. Am looking to spend quality time with an interesting, nice looking, physically fit, fun to be with, loyal, and romantic SWF, 25–35, still looking to meet her match. Box 4241, AA 48106.

Seeking an intense, attractive, sharp, intellectually active woman who values growth along with enjoyment of the present. I'm a very fit, well-educated, handsome, 35-yr-old **SWM** with wide interests and experiences, and I can't wait to meet you. Box 32L, 206 S. Main, AA 48104.

SWF, 60, looking for man friend ripened enough to have replaced games, conventional success, and the safety of intellectual commentary on life with the surprise of just plain living it. Box 10L, 206 S. Main, AA 48104.

SJF, 39, attractive, sensitive, caring, intelligent, witty, successful, with a variety of interests; would like to develop a lasting relationship with a JM who is bright, mature, unpretentious, adventuresome, has a sense of humor, can enjoy simple pleasures, likes to pamper and be pampered, and recognizes that a woman worth meeting is only a short letter away. Box 30L, 206 S. Main, AA 48104.

BANG!. . . the universe was created. (Fast forward—and a lot of things happen here too numerous to mention—to 1989.) I'm here and you are there. If you enjoy the great outdoors, music, reading, films, and more, perhaps we should both be here . . . or there. (It's that simple!) I'm a mid-30s **SWM!** Box 29L, 206 S. Main, AA 48104.

SWM, 37, 6′, 180 lbs., dark hair and eyes, computer professional, seeks slim, pretty female who likes sports, laughter, touching, movies, concerts, and doing nothing. I'm very attractive and easygoing. Send phone, photo to Box 27L, 206 S. Main AA 48104.

Warm heart for chilly evenings. Tall, tan, and witty professional **SWM** seeks very attractive woman in her 30s who enjoys the outdoors (hiking, cycling, canoeing), performing arts, socializing, and domestic activities. Look no further if you desire a companion who is honest, open, sensitive, and supportive. Join me for the good times and the quiet times this fall. Handwritten note/photo/phone appreciated. Reply to Box 26L, 206 S. Main, AA 48104.

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SWM, 35, professional, seeks sincere, slim, SF, native of INDIA to enjoy dining, theater, and the arts. Looking for someone capable of a long-term commitment. Box 12L, 206 S. Main, AA 48104.

DWM, 47, 6′, 175 lbs., professional, whose interests include music, movies, travel, good times, seeks woman who is warm, intelligent, interesting—a kindred spirit! Please reply Box 3604, AA 48106.

SWM, 40, 6′, 170 lbs. I'm handsome, fit (aerobics, cycle, swim, x-c, run), engage in a wide variety of activities, and have an optimistic attitude. Nonsmoker, with a graduate degree and secure job. I am warm, caring, communicative, and capable of loving and making a commitment. I'm searching for a special woman who is intelligent, secure, enjoys living, is comfortable with herself, and 36 to 44; SWF, widow with children, or divorced with older children. Please reply to RR, 631 S. Main, #143, Plymouth 48170.

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SWM, 41, Ph.D.—good-humored, mild-mannered, decent looking—seeks happy, unpretentious, academic/professional SWF. Box 28L, 206 S. Main, AA 48104.

DWM desires experienced, athletic, nonsmoking woman for extended world travel. Ideas welcome. Write: Jim, 1327 Dyemeadow, Flint 48532.

DWF, 40, U-M assistant editor, English MA, violinist, parent, 5′8″, 131 lbs., seeks responsible, subtle S/DM for good conversation, etc. Reply Box 17L, 206 S. Main, AA 48104.

I like films, nature, classical music, good conversation; plus, I fix sinks and have been told by strangers I have a nice laugh. **SWF**, 40, creative professional, attracted to quiet, productive, liberal men who find humor at odd moments. Box 18L, 206 S. Main, AA 48104.

Unique, intelligent **SWM**, 24, engineering/physics student, into science fiction, stand-up comedy, movies, and offbeat conversations, seeks gifted/talented female, 19–29, for companionship, new experiences, and possible serious relationship. Photo appreciated but not required. Box 25L, 206 S. Main, AA 48104.

DWM, 31, 5′10″, 165 lbs., health-conscious, nonsmoker, attractive, enjoys working out, walking, running, occasional hunting and fishing, family and friends, conversation, laughs, movies, romance. If you are a S/DWF, honest, think of yourself as attractive, and find this ad appealing, please write Box 24L, 206 S. Main, AA 48104.

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Personable, U-M academic **DWM**, warm, very sharp, traveled, fun, healthy, stable; awaits friendly letter from smart, mature, optimistic woman, 28–35, with intellectual interests. Box 22L, 206 S. Main, AA 48104.

Feminine, professional, youthful **DWF**, 50—Sophisticated, touching, spontaneous, independent, playful, and caring. Are you flexible, have lots of interests, and wish to share with a special, attractive, nonsmoking lady? Respond Box 16H, 206 S. Main, AA 48104.

Intelligent, energetic, prof., cute **SJF**, 30, enjoys camping, good friends, good times, and good causes; would like to meet curious, considerate, adventurous SM, 25–35, who's equally as foolish as he is wise. Box 33L, 206 S. Main, AA 48104.

Attractive **SMW**, 5′8″, 40, nonsmoker, loves dancing (esp. ballroom), movies, and good times. Looking for good-natured attractive female. I work eves., M–F. Reply Box 25J, 206 S. Main, AA 48104.

SWF—Pretty princess desires warm prince, 38–50. Box 13045, Lansing 48901.

To Bill P. from South Lyon. My letter to you was returned. Please try again. **SWF**, Catholic. Box 10M, 206 S. Main, AA 48104.

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Alcoholics and addicts—secular group open to all recovering alcoholics and addicts, especially those who may feel uncomfortable with religious, "higher power" programs of other groups. Meetings: Mon. and Wed. at Tappan Middle School, Rm. 204, 7:30 p.m. Drop in, or contact Box 3057, AA 48106.

Kick off fall with new friends! Come to an AA Jaycees open house, 6:30 p.m., 9/23, at Geddes Lake clubhouse, 3000 Lakehaven Dr. Anyone age 21–39 is invited to meet us and learn about our projects. Refreshments provided and a U-M/UCLA game party will follow. Call 971–5112 for more information.

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Afromusicology with Morris Lawrence	Tuesday–Thursday, September 5–7
Ken Cox and Friends	Friday–Saturday, September 8–9
The Bruce Dondero Trio with Suzanne Lane	Monday–Saturday September 11–16
Afromusicology with Morris Lawrence	Monday–Thursday September 18–21
The Alma Smith Quintet	Friday–Saturday, September 22–23
Afromusicology with Morris Lawrence	Monday–Thursday September 25–28
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Tuesday, September 12

OUT OF THE DARKNESS:
Help for Emotional Recovery

Nick Puscas
Inpatient Counselor
Catherine McAuley Health Center's Chemical Dependency Program

By the time alcoholics or drug addicted persons seek help, they often have built up negative or self-defeating patterns of thought and behavior that seriously affect how they relate to the world around them. This discussion examines self-defeating personality types including the martyr, the workaholic, and the perfectionist. The focus of this lecture is on recognizing these patterns and how to create new patterns that reflect a positive belief system to aid in emotional recovery. A question and answer period will follow.

Please call **572-4300** for more information.

This lecture series is aimed at informing the communities served by Catherine McAuley Health Center's Chemical Dependency Program. The Chemical Dependency Program provides a complete range of services including inpatient and outpatient treatment for adults and adolescents.

Catherine McAuley Health Center

Chemical Dependency Program
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MUSIC AT NIGHTSPOTS

By JOHN HINCHEY

These bookings came from information available at press time. Last-minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead. Unless otherwise noted, live music runs from 9:30 p.m. to 1:30 a.m.

Ann Arbor's Opossums recently released their debut LP, "Marsupial Eruptus," a fine collection of guitar-driven, mid-tempo rock 'n' roll that ranges from Everly Brothers-style country-rock to Graham Parker/Elvis Costello-style new wave. You can catch them at the Club Heidelberg, Fri., Sept. 8, and at The Blind Pig, Wed., Sept. 21.

The Apartment Lounge
2200 Fuller Rd. 769-4060

In the Huron Towers complex just east of Mitchell Field, across from the VA Hospital. Jazz jam sessions on Thursdays, and dance bands on the weekends. Large dance floor. Cover (Fri.-Sat. only). Music plays until 2 a.m. Free dart playing. **EVERY MON.** (8:30-11:30 p.m.): **Ballroom Dancing.** DJ Dorian Deaver spins dance records from late-30s swing to contemporary R&B. Preceded by ballroom dance lessons ($2), 7:30-8:30 p.m. **SEPT. 1 & 2: Glass.** Popular 7-piece party and show band from Detroit featuring 5 alternating lead vocalists. Plays everything from early Elvis and 60s pop to Motown, contemporary funk, and Bruce Springsteen. Members also lead the audience in such dances as "The Bird," "The Word Is Up," and "The Walk." **SEPT. 7: Jazz & Jam Session.** Two sets by the host band, followed by a jam session. This week's host band: **The Acoustic Jazz Network,** an all-star local quintet featuring Paul Vornhagen on sax & flute, guitarist Mark Anderson, pianist Harvey Reed, drummer Karl Dieterich, and bassist Chuck Hall. **SEPT. 8** (4:30-8:30 p.m.): **The Gringos.** New blues group featuring guitarists Terry Seltz and J. D. Davis, bassist Maggie Waltz, and Apartment bartender Tom Neely on drums. **SEPT. 8: The Whip.** R&B, soul, and vintage rock by this group of veteran local musicians, including vocalists Rafe Savage and Memphis Mark Wells, bassist Ben Piner, guitarists Rick Humesky and Pete Reed, and drummer Bill Gracie. **SEPT. 9: Robert Penn Blues Band.** Down-home blues, Chuck Berry rockers, and classic Motown by this Detroit band led by guitarist Penn, who also performs original songs from his "Mightier than the Sword" LP. **SEPT. 10** (7-10:30 p.m.): **Blues Jam.** All blues players welcome; bring your own instrument. This week's host band: **Bob Cantu and the Blues Nuts,** a blues, jazz, and soul outfit featuring guitarist Cantu and other members of the Fabulous Checkers. **SEPT. 14: Jazz & Jam Session.** See above. This week's host band: **Youngblood,** an ensemble of some of the best young local jazz musicians that plays mostly upbeat originals. Led by trumpeter Andy Hunt, it includes sax player Morris Lawrence III, bassist Jason Lawrence, drummer Julian Van Slyke, Jr., guitarist John Selenis, and keyboardist Steve Urick. **SEPT. 15** (4:30-8:30 p.m.): **Lunar Park.** Original contemporary rock 'n' roll by this new local quartet led by singer-songwriter Simon Glockman and featuring former 66 Spy bassist Tim Connor, former Samaritans guitarist John Lewis, and drummer Tom Neely. **SEPT. 15: The Conquerroots Blues Band.** Energetic local blues and blues-rock band led by vocalist and blues harpist Pontiac Pete Ferguson. **SEPT. 16: George Bedard and the Kingpins.** Super-fine dance classics from swing to vintage blues and rockabilly, with some memorable originals penned by guitar genius Bedard. With drummer Rich Dishman and bassist Randy Tessier. **SEPT. 17** (7-10:30 p.m.): **Blues Jam.** See above. This week's host band: **Idyll Roomers,** a local rock 'n' roll and blues band featuring WCBN "Nothin' but the Blues" DJ Jerry Mack on guitar and vocals, bassist Dave Picard, guitarist John Rasmussen, drummer George White, and Phil Poteat on harmonica. **SEPT. 21: Jazz & Jam Session.** See above. This week's host band: **Four for Three,** a local jazz ensemble led by pianist/composer Tony Viviano, with saxophonist Tony Scott, drummer Ray Richardson, and Tracy Lee and the Leonards bassist David Stearns. **SEPT. 22** (4:30-8:30 p.m.): **Private Sector.** Modern dance-oriented R&B, "neo-classical" reggae, funk-jazz, electric blues, and country-rock group. Highlights include a smashing version of Moby Grape's "Murder in My Heart for the Judge." Members include lead vocalist Randy Tessier on bass, Dave Cavender on trumpet and harmonica, Andy Adamson on piano, Bob Cantu on guitar, and Don Kuhli on drums. **SEPT. 22 & 23: Glass.** See above. **SEPT. 24** (7-10:30 p.m.): **Blues Jam.** See above. This week's host band: **The Gringos** (see above). **SEPT. 28: Jazz & Jam Session.** See above. This week's host band: **Hot Spot,** a local jazz quartet led by bassist Maggie Waltz. With drummer Don Kuhli, guitarist Chuck Goode, and saxophonist Jon Hritz. **SEPT. 29** (4:30-8:30 p.m.): **Lunar Park.** See above. **SEPT. 29: Steve Nardella Rock 'n' Roll Trio.** See Blind Pig. **SEPT. 30: George Bedard and the Kingpins.** See above.

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Michigan's leading showcase for American and international performers of all forms of traditional music. Cover (usually $6.50-$8.50), no dancing. Discounts (usually $1) on cover for members ($15/year; families, $25/year). All shows begin at 8 p.m. unless otherwise noted. Ticket sales: If a sell-out is anticipated, advance tickets are sold and (usually) two shows are scheduled. Otherwise, tickets are available at the door only. **SEPT. 1 & 2: Leon Redbone.** Iconoclastic blues singer. See Events. **SEPT. 7: Tannahill Weavers.** Traditional Celtic music by this band from Scotland. See Events. **SEPT. 8: Laurie Lewis and Grant Street.** Bluegrass band led by champion fiddler Lewis. See Events. **SEPT. 9: Mr. B's Blue Turbulence.** Eight-piece band led by boogie-woogie pianist Mr. B. See Events. 7:30 & 10 p.m. **SEPT. 10: Ferron.** Popular female singer-songwriter from Canada. See Events. 7:30 & 10 p.m. **SEPT. 12: Riders in the Sky.** Western cowboy swing trio. See Events. 7:30 & 10 p.m. **SEPT. 13: Open Stage.** All acoustic performers invited. The first 12 acts to sign up beginning at 7:30 p.m. get to perform. The most talented and popular Open Stage performers are offered their own evenings at The Ark. Hosted by Matt Watroba of WDET's "Folks Like Us." $1; members & performers, free. **SEPT. 14: Eileen McGann.** Up-and-coming Canadian singer-songwriter who also performs some traditional music. **SEPT. 15: RFD Boys.** Authentic bluegrass by this longtime favorite local quartet that's been together since 1969, when they were U-M students. In addition to appearing at numerous festivals, they have released three records and were the subject of a *Bluegrass Unlimited* cover story. Their shows blend top-notch musicianship with funny between-songs dialogue. **SEPT. 16: Leo Kottke.** Virtuoso folk guitarist. See Events. 7:30 & 10 p.m. **SEPT. 17: Mary McCaslin.** First Ark appearance in several years by this singer-songwriter who specializes in original songs evoking the romance of the American Dream or comment on its decline. Her repertoire also includes personalized versions of material from Sam Cooke's "Cupid" to the Beatles' "Things We Said Today." **SEPT. 19: Paul Sihon and Paul Vornhagen.** Original New Age-flavored world music by the multi-instrumental duo of Paul Sihon (tabla drums, guitar, and synthesizer) and Paul Vornhagen (sax, flute, pennywhistle, and ocarina). They perform selections from their Inner Light LPs, "Whispers in the Wind" and "Lavender Blue," along with new compositions. **SEPT. 21: Tret Frure.** Pop-rock originals by this singer-guitarist best known locally as the guitarist in Cris Williamson's band. **SEPT. 22: RFD Boys.** See above. **SEPT. 23: Jackie Torrence.** Enthralling storyteller. See Events. 7:30 & 10 p.m. **SEPT. 24: Yolocamba I Ta.** Salvadoran music. See Events. **SEPT. 26: Danny Heines and Eric Andersen.** Double bill. Guitarist Heines plays original music that blends elements of jazz and New Age with world influences from Latin America and beyond. A veteran of the 60s folk revival, Andersen is a singer-songwriter specializing in romantic personal songs whose hits include "Thirsty Boots" and "Violets of Dawn." **SEPT. 27: Open Stage.** See above. **SEPT. 28: Hunter Davis.** This female singer-songwriter from North Carolina blends folk, R&B, and a touch of jazz with expressive, mischievously witty lyrics. **SEPT. 29: Taj Mahal.** Blues and other styles of black folk music. See Events. 7:30 & 10 p.m. **SEPT. 30: Cherish the Ladies.** Irish music by this all-women Irish-American ensemble. See Events. 7:30 & 10 p.m.

Aubree's Second Floor
39-41 Cross St., Ypsilanti 483-1870

Music club above Aubree's Restaurant in Depot Town. Live music Friday and Saturday. Cover, dancing. Reopens September 15. **SEPT. 15: Skyles.** This local rock 'n' roll band plays classic rock by the Stones, Clapton, and the Doors, along with some hot blues. **SEPT. 16: Detroit Blues Band.** Popular, veteran electric blues band from Detroit, featuring guitarist Jim McCarty. **SEPT. 22: The Hot Club.** One of Detroit's finest jazz ensembles, led by guitarist Robert Tye and drummer Skeeto. They play everything from straight-ahead jazz to modern jazz and jazz-rock, along with many stylish originals. **SEPT. 23:** To be announced. **SEPT. 29: Michael Coleman Blues Band.** Blues band from downriver Chicago led by guitarist Coleman. **SEPT. 30: Urbations.** See Rick's.

Bird of Paradise
207 S. Ashley 662-8310

Intimate jazz club co-owned by prominent jazz bassist Ron Brooks. Live music seven nights a week. Cover, no dancing. **EVERY FRI. & SAT.** (5:30-8:30 p.m.): **Cat's Meow.** R&B-flavored jazz by this local quartet led by singer-guitarist Gail Baker. **EVERY SUN.** (11 a.m.-2 p.m.): **George Bedard and David Swain.** Old standards and occasional blues by guitarists Bedard (of Leonards and Kingpins fame) and Swain (better known as a sax player in the Urbations and II-V-I Orchestra). **EVERY SUN.: The Andy Dahlke Quartet.** Jazz ensemble led by U-M music student Dahlke on sax, with bassist Bob Roe, guitarist Steve Urick, and drummer Gerald Cleaver. **EVERY TUES.: Bill Heid Trio.** Pianist Heid plays an entertaining mix of jazz styles, from bebop and Latin-flavored tunes to spirited blues, with bassist Ron Brooks and drummer George Davidson. **EVERY WED. & THURS.: Ron Brooks Trio.** One of the state's finest jazz bassists, club co-owner Brooks is joined by talented, versatile Rick Roe on piano and the area's wittiest drummer, George Davidson. This trio always makes good music, but when an appreciative audience coaxes them along, they're capable of bringing the house down. **SEPT. 1 & 2: Suzanne Lane and Friends.** Vocalist Lane is backed by a trio led by bassist Bruce Dondero. **SEPT. 4: Paul Keller and Cary Kocher.** Bassist Keller and vibes player Kocher are joined by various drop-in friends. **SEPT. 8 & 9: Straight Ahead.** Highly regarded all-women jazz quintet from Detroit led by pianist Eileen Orr and featuring bassist Marion Hayden. **SEPT. 11: Bird of Paradise Orchestra.** Nine-piece big band organized by bassists Ron Brooks and Paul Keller to showcase original compositions and arrangements by musicians from southeastern Michigan. The varying lineup includes local and area jazz musicians. **SEPT. 15 & 16: Betty Joplin.** Joplin is a silky-voiced jazz singer from Lansing with a vocal style somewhere between Aretha Franklin and Natalie Cole and a repertoire that blends Sarah Vaughan and Nancy Wilson. She is backed by the Ron Brooks Trio. **SEPT. 18: Paul Keller and Cary Kocher.** See above. **SEPT. 22 & 23: Bill Heid Trio.** See above. **SEPT. 25: Bird of Paradise Orchestra.** See above. **SEPT. 29 & 30: Paul Vornhagen Quintet.** See Del Rio.

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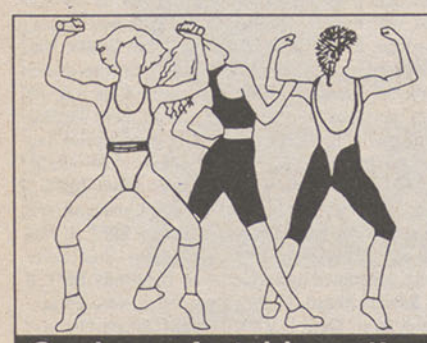

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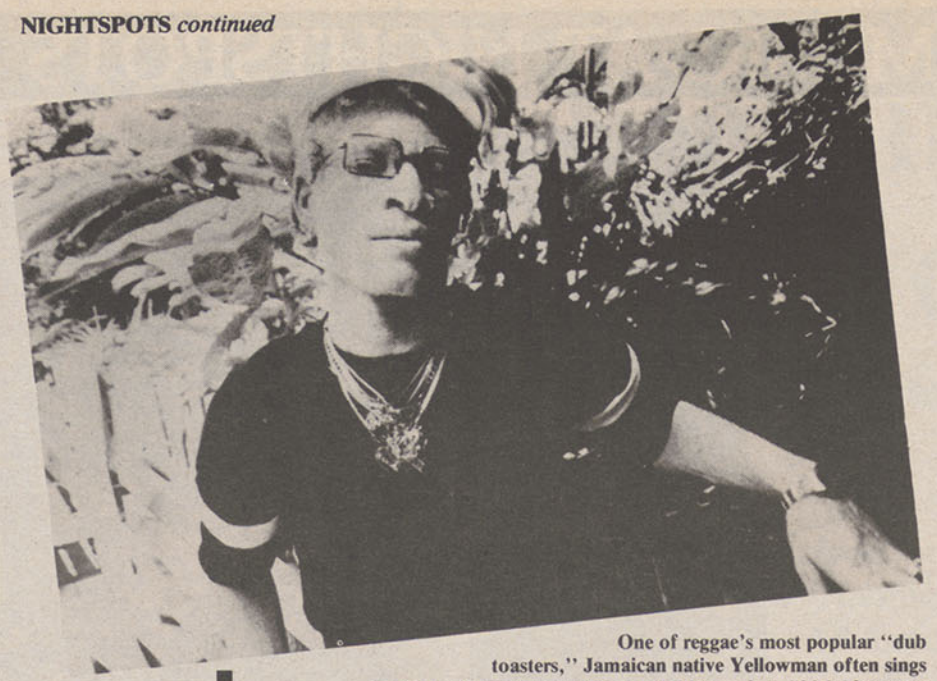

One of reggae's most popular "dub toasters," Jamaican native Yellowman often sings snatches of song in counterpoint to his rapping, which alternates comically barbed political commentary with high-spirited boasting. He's at The Blind Pig for two shows, Mon., Sept. 18.

The Blind Pig
208 S. First St. 996-8555

Local rock 'n' roll bands and out-of-town rock, blues, reggae, and jazz performers six nights a week, with a DJ on Sundays. Cover, dancing. **EVERY FRIDAY** (6-8:30 p.m. beginning Sept. 15): **Drivin' Sideways**. Country, rockabilly, and vintage rock 'n' roll band with a repertoire that ranges from George Jones to George Strait, along with originals by vocalist Pontiac Pete Ferguson and other band members. With Ferguson are pedal steel guitarist Mark O'Boyle of the Bonnevilles, bassist Chris Goerke, and two former Watusies, guitarist Chris Casello and drummer Jakson Spires. **SEPT. 1: George Bedard and the Kingpins**. See Apartment. **SEPT. 2: Steve Nardella Rock 'n' Roll Trio**. Ann Arbor's most passionate and compelling roots-rocker performs fiercely cathartic, blues-drenched reworkings of rock 'n' roll and rockabilly classics and obscure gems, along with some authentic Muddy Waters and John Lee Hooker blues. This is music that bites. **SEPT. 3: Gay 90s**. DJ Scott Bradley spins top-40 dance hits. **SEPT. 4**: Closed. **SEPT. 5: Juice**. An inventive blend of 60s blues-rock & soul and 80s postpunk rock 'n' roll by this local band that has grown over the past couple years from a bunch of talented young musicians imitating their heroes into a self-confident, cohesive ensemble making music as captivating and distinctive as anyone in town. **SEPT. 6: Vicious Hippies**. Rock 'n' roll. **SEPT. 7: Johnny Thunders and the Oddballs**. Proto-punk guitar hero. See Events. **SEPT. 8 & 9: Grand Reopening Weekend**. The club celebrates the opening of its expanded music room with two nights of blues and blues-based rock 'n' roll. Sept. 8: **Buddy Guy, Joanna Connor and Her Bluesmasters, Madcat's Pressure Cooker, Steve Nardella Rock 'n' Roll Trio**. Sept. 9: **Clarence "Gatemouth" Brown, The Silvertones, Joanna Connor and Her Bluesmasters, Madcat's Pressure Cooker**. See Events. 9 p.m. **SEPT. 10: Gay 90s**. See above. **SEPT. 11: Halloween**. Metal band from Detroit. **SEPT. 12: Ann Be Davis**. See Club Heidelberg. **SEPT. 13: Wig**. Metal-edged original rock 'n' roll with a big beat by this local band led by singer Preston Long and guitarist Rob Shurgin. **SEPT. 14: Map of the World**. Cocky, emotionally complex original rock 'n' roll with a disarmingly unpretentious deep-country soul by this world-class local quintet that this month is releasing its debut major label EP, "An Inch Equals a Thousand Miles," on Atlantic Records. (For more about Map of the World's move to the big time, see Tom Rieke's story on page 53.) Led by the singer-songwriter duo of Sophia Hanifi and her brother, guitarist Khalid Hanifi, the band also features drummer Donn Deniston, bassist Dante Orlando, and keyboardist Chris Ranney. **SEPT. 15: Commander Cody Band**. Psychedelic country music. See Events. 9:30 & 11:30 p.m. **SEPT. 16: 2nd Annual Blind Pig/Blues Factory Blues Festival**. Features several top Detroit blues acts. 8 p.m. **SEPT. 17: Gay 90s**. See above. **SEPT. 18: Yellowman**. Reggae rap DJ from Jamaica. See Events. **SEPT. 19: Band of Susans**. Pop-smart guitar-noise quintet from New York City. See Events. **SEPT. 20: The Opossums**. See Club Heidelberg. **SEPT. 21: Frank Allison and the Odd Sox**. Snot-nosed, smart-mouthed, tenderhearted true stories set to irresistibly catchy guitar-fueled melodies and a barbaric beat. The band's superb 14-song debut LP, "Monkey Business," was praised by *New York Times* critic Jon Pareles for the "street level" view of its "scrappy, hard-nosed, good-humored songs about living on the fringe of an insatiable consumer economy." **SEPT. 22 & 23: Tracy Lee and the Leonards**. Ann Arbor's most popular rock 'n' roll band features an inimitable mix of impassioned drama and stylish melodic invention with lunatic humor and happily mindless raunch. The band's focal point is lead singer Tracy Lee's passionate yet subversively playful vocals, but it also features two other singers (guitar whiz George Bedard and songwriting genius Dick Siegel), along with an unbeatable rhythm section of drummer Rich Dishman and new bassist David Stearns. The band's debut LP, "Tomorrow Morning," features many of their most popular songs. **SEPT. 24: Gay 90s**. See above. **SEPT. 25: The Men They Couldn't Hang**. Pogues-style rock 'n' roll. See Events. **SEPT. 26: Laughing Hyenas/The Didjits**. Hard-rock double bill. See Events. **SEPT. 27: The Infinitones**. Soul/funk sextet led by the blues-tinged vocals of Gail Baker and Sue Gillis and the biting guitar work of Dave Kaftan of the Conquerroots. Their repertoire includes both classic R&B and witty, dance-crazed originals with titles like "Party on Mars," "Domination of the Earth," and "Bucket of Lust." Voted best new R&B group of 1988 by the Northern Ontario Blues Society. **SEPT. 28: Iodine Raincoats**. This popular local rock 'n' roll quintet with an oversized, bluesy, neo-psychedelic sound plays mostly originals, written by lead vocalist Rob McKenzie, along with covers by the likes of the Doors, Neil Young, Peter Gabriel, and U2. Members include guitarists Andy Solomon and David Amir, bassist Chris Noteboom, and drummer Damien McCann. The band recently released its debut EP, "I Wonder." **SEPT. 29: Sun Messengers**. Popular, versatile 10-piece big band from Detroit plays everything from Latin and African dance music to blues and rock. **SEPT. 30: Trinidad Tripoli Steel Band**. See Rick's. **OCT. 1: Gay 90s**. See above.

City Limits
2900 Jackson Rd. 665-4444

Lounge at the Holiday Inn West. **EVERY TUES.-SAT.**: Top-40 dance bands to be announced.

Club Heidelberg
215 N. Main 663-7758

This rock 'n' roll club on the top floor of the Heidelberg Restaurant has a new name, new management, and a new commitment to alternative forms of rock 'n' roll. Live music Wednesday through Saturday. Cover, dancing. **SEPT. 1: 13 Nightmares**. This youthful quartet from Lincoln, Nebraska, calls their music "sonic folk," a blend of frenzied, joyously sloppy Replacements-style carnage-rock with a jangly guitar sound and gravelly, mumbled vocals. Their debut LP on Chicago's Pravda label, "Shitride," is due out this month. Opening act is **Sensitive Big Guys**, a warmly abrasive postmodern guitar band from Detroit that is said to resemble the Violent Femmes. **SEPT. 2: The Front**. Guitar-based, U2-style rock 'n' roll band from Lansing. Opening act is **The Hannivals**, a popular R.E.M.-style rock 'n' roll band from Lansing. **SEPT. 6**: To be announced. **SEPT. 7: Without Warning**. Heavy-metal thunder-rock. Opening act is **Culture Shock**, a local hard-funk/metal band. **SEPT. 8: The Opossums**. Local rock 'n' roll band led by singer-guitarists Mark Neff and Marty Fletcher and featuring two of Fletcher's bandmates from the defunct Folkminers, drummer Randy Sabo and bassist Tom Dunham. They play guitar-driven, mid-tempo originals that are an engaging mix of everything from rockabilly and Everly Brothers-style country-rock to folk-rock and Graham Parker/Elvis Costello-style new wave. The band recently released its debut LP, "Marsupial Eruptus." Opening act is **The Deans**, a popular rock 'n' roll band from Lansing. **SEPT. 9: Juice**. See Blind Pig. Opening act is **My Planet**, a Lansing rock 'n' roll band that recently moved to Ann Arbor. **SEPT. 13: Aural Sex**. Local keyboard-based, industrial-noise techno-rock band. Opening act is **Penelope Tree**, a local jangly-guitar rock 'n' roll band. **SEPT. 14: Viv Akauldren**. Flipped out, eerie grunge-rock by this popular Detroit-area trio that is about to embark on a European tour. Opening act is **Soul Station**. **SEPT. 15: Goober and the Peas**. This rock 'n' roll band from Huntington Woods plays mostly originals. Opening act is **The Idiots**. **SEPT. 16: Big Chief**. Self-styled "hair-waggin' " troll rock by this local band. Opening act is **Memories of Tomorrow**, a rock 'n' roll band from Kalamazoo. **SEPT. 20: Grievance Committee**. All-originals industrial-noise hard-core band from Detroit. Opening act is **Skin Horse**, a similar band from Detroit. **SEPT. 21: Hippodrome**. All-originals college-oriented dance-rock band from Detroit. Opening act is **Shouting Club**, a rock 'n' roll band from Detroit. **SEPT. 22: Ann Be Davis**. Melodic, high-energy guitar-based rock 'n' roll originals by this popular local band. Opening act is **Skapegoats**, a Replacements-style rock 'n' roll band from Chelsea. **SEPT. 23: Herb Tarlicks**. Punk-style local rock 'n' roll band. Opening act is **Captain Dave and the Psychedelic Loungecats**, a band that blends contemporary rock 'n' roll with somewhat surreal, carnival-flavored performance art. **SEPT. 27: Abraham Nixon**. Laid-back original rock 'n' roll by this local band. Opening act is **Mr. Largebeat Existence**, big-beat original rock 'n' roll for keyboards, including a homemade electronic instrument. **SEPT. 28: Wig**. See Blind Pig. Opening act is **Mol Trifid**, a local quartet that plays New Age rock 'n' roll. **SEPT. 29: Frank Allison and the Odd Sox**. See Blind Pig. **SEPT. 30: Junk Monkeys**. Very popular hard-edged rock 'n' roll quartet from Detroit that blends a basic thrash approach with older influences from Keith Richards to Led Zepellin. Opening act is **Sensitive Big Guys** (see above).

Cross Street Station
511 W. Cross St., Ypsilanti 485-5050

Dance bands on weekends, open mike on Sundays (acoustic only) and Wednesdays. Dancing, no cover. **SEPT. 1: Terry and the Pirates**. Vintage rock 'n' roll from the 50s through the 70s. **SEPT. 2: Rhone and the Freedom Band**. Danceable, soulful blend of blues, reggae, and R&B by this local band led by vocalist Rhone Avielle. Other members are bassist Kurt Vander Voort, guitarists Kip Goodwin and Brian X, and drummer Ray Richardson. **SEPT. 8: Pangaea**. Electrifying jazz fusion. **SEPT. 9: The Days of Our Lives**. New wave rockabilly and calypso band featuring members of Detroit's Junk Monkeys. **SEPT. 15: 2nd-Order Thinking**. Anthemic new music rock 'n' roll, a la New Order and the Cure, by Detroit local band that won last winter's "Battle of the Bands" at the U-Club and is featured on the WRIF compilation LP of the best Detroit bands. **SEPT. 16: "Take Back the Night" Benefit**. Live music and poetry by local performers to be announced. Proceeds to benefit Ypsilanti's "Take Back the Night" march and rally, September 28. **SEPT. 22: The Bluefields**. Rock 'n' roll quartet that plays British Invasion-style originals featuring tight arrangements and rich vocal harmonies. **SEPT. 23: Jugglers & Thieves**. All-originals neo-psychedelic/folk-rock band from suburban Detroit. **SEPT. 29: Strange Bedfellows**. Versatile pop-rock band from Detroit. **SEPT. 30: Jax Myth**. Hard-rocking blues sextet from Ypsilanti.

Del Rio
122 W. Washington 761-2530

No cover, no dancing. Local jazz groups every Sunday, 5-9 p.m. **SEPT. 3: Paul Vornhagen, Rick Burgess & Friends**. Upbeat Latin jazz and swing-bop quintet featuring Vornhagen on sax, flute, and vocals, Rick Burgess on piano, Norm Shobey on congas, Bruce Dondero on bass, and Karl Dieterich on drums. **SEPT. 10: Louis Smith Quintet**. Jazz ensemble led by prominent Detroit trumpeter Smith. With Rick Burgess on piano. **SEPT. 17: Paul Vornhagen, Rick Burgess & Friends**. See above. **SEPT. 24: Four for Three**. See Apartment. **OCT. 1: Paul Vornhagen, Rick Burgess & Friends**. See above.

The Earle
121 W. Washington 994-0211

Restaurant with live jazz Monday through Saturday. No cover, no dancing. **EVERY MON.** (8-10 p.m.): **Carl Alexius.** Solo piano. **EVERY TUES.** (8-10 p.m.): **Rick Roe.** Solo piano. **EVERY WED.** (8-10 p.m.): **Harvey Reed.** Solo piano. **EVERY THURS.** (8-10 p.m.): **Scott Warner.** Solo piano. **EVERY FRI. & SAT.: Rick Burgess Trio.** Jazz ensemble featuring pianist Burgess, bassist Chuck Hall, and drummer Robert Warren.

The Habitat
3050 Jackson Rd. 665-3636

Lounge at Weber's Inn. Solo piano by **Pat McCaffrey** during Happy Hour (Tues.-Sat., 5-9 p.m.). Dancing, no cover. **Sept. 1 & 2: Derek Harris.** Top-40 dance band. **SEPT. 5-9 & 12-16: Sinnamon.** Top-40 dance band. **SEPT. 19-23 & 26-30: Mystique.** Top-40 dance band.

Legends All-American Bar
3600 Plymouth Rd. 769-9800

Lounge in T.S. Churchill's restaurant in the Marriott Inn. Dancing, no cover. **EVERY FRI.:** WIQB DJ Mark DeMers spins oldies dance records.

Mountain Jacks
305 S. Maple 665-1133

Restaurant with live music Thurs.-Sat., 8:30 p.m.-1 a.m. No dancing, no cover (occasional minimum). **EVERY WED.: Star Trax.** All invited to show off their singing talents. The club provides the background music. All performers receive a recording of their performance. **EVERY THURS.-SAT.: Billy Alberts.** Easy-listening vocalist accompanies himself on piano and guitar.

Nectarine Ballroom
510 E. Liberty 994-5436

New York-style dance club featuring the latest European technology in lighting and sound. Cover, dancing. **EVERY MON.: Modern Music Dance Party.** With DJ Roger LeLievre. **EVERY TUES.: Boys' Night Out.** With DJ Roger LeLievre. **EVERY WED.: House Night.** With DJ Mikey B. **EVERY THURS.: EuroBeat Dance Party.** European-style dance music with DJ Roger LeLievre. **EVERY FRI.: Boys' Night Out.** See above. **EVERY SAT.: Top-40 Dance Party.** With various DJs. **EVERY SUN.** (5-11 p.m.): **Teen Night.** With DJ John Court. **EVERY SUN.** (11 p.m.-2 a.m.): **Boys' Night Out.** See above.

The Players Lounge
1275 Whittaker Rd., Ypsilanti 487-2000

The lounge in the new Radisson Resort and Conference Center. Live music Mon.-Thurs. (8:30 p.m.-midnight) and Fri. & Sat. (9:30 p.m.-1:30 a.m.). $2 cover, dancing. **SEPT. 5-7: Afromusicology Society.** Very popular jazz and African music big band led by clarinetist Morris Lawrence, the charismatic Washtenaw Community College jazz director. **SEPT. 8 & 9: Ken Cox & Friends.** Jazz ensemble led by Detroit pianist Cox. With Shahida Nurallah, a singer featured on the Geri Allen Group recordings who specializes in blues ballads and jazz standards. **SEPT. 11-16: Suzanne Lane and the Bruce Dondero Trio.** See Bird of Paradise. **SEPT. 18-21: Afromusicology Ensemble.** See above. **SEPT. 22 & 23: Alma Smith Quintet.** Jazz ensemble led by Smith, a singer-pianist with a lot of churchy feeling in her music who performs a wide range of jazz & blues, including many blues-based originals. **SEPT. 25-28: Afromusicology Ensemble.** See above. **SEPT. 29 & 30: The Jim King Group.** Keyboardist King, drummer Cary Kocher, and guitarist Bob Cantu back the singing of a vocalist to be announced.

The Polo Club
610 Hilton Blvd 761-7800

Lounge in the Berkshire Hilton. No cover, no dancing. **Art Stephan** plays solo piano, Tues.-Sat. (5-10 p.m.) and Sunday brunch (10:30 a.m.-2:30 p.m.). **EVERY FRI. & SAT.:** Live music to be announced.

Rick's American Cafe
611 Church 996-2747

Live music six nights a week, including reggae bands every Thursday. Chief local venue for big-name electric blues. Campus-area location gives this club a strong undergraduate flavor, but the music also draws a heavy nonstudent clientele. Dancing, cover. **EVERY TUES.: Greek Night.** Live dance bands to be announced. $1 cover. **SEPT. 1:** To be announced. **SEPT. 2: The Connells.** R.E.M.-style southern rock 'n' roll. See Events. **SEPT. 4: The Knaves.** 60s guitar-based rock 'n' roll from Paul Revere and the Raiders to the Kinks by this 2nd-place winner in last winter's "Battle of the Bands" at the U-Club. **SEPT. 6: The Hunttunes.** Dance-rock band from Lansing that plays covers of everything from INXS to the Clash. **SEPT. 7:** Reggae band to be announced. **SEPT. 8 & 9: The Difference.** The 1988 1st-prize winner in MTV's national "Energizer Rock 'n' Roll Challenge," this local pop-rock quintet plays original songs that feature an engaging, imaginative blend of new music dance rhythms with funk bass lines. **SEPT. 11:** Closed. **SEPT. 13: The Chisel Brothers with Girl Thornetta.** East Detroit R&B, soul, and rock 'n' roll band featuring a black female vocalist and three former members of the Buzztones, including Was/Not Was drummer Reggie Mocambo. **SEPT. 14: O. C. Roberts and the Samaritans.** Reggae band from Detroit led by Jamaican vocalist Roberts. **SEPT. 15 & 16: First Light.** Extremely popular Cleveland-based, neo-funk reggae band features 5 former members of I-Tal. Their impressive 3-song, 12-inch EP, "Musical Uprising," is available in local record stores. **SEPT. 18: (Bop) Harvey.** Spirited, popular 7-piece reggae, ska, and Afro-beat band from East Lansing (but currently based in Boston), featuring two trumpets and psychedelic-style guitar work. The band's new LP, "Bread & Circuses," was produced by Jimmy Miller, who's also produced records for the Rolling Stones, Traffic, and Jimmy Cliff. **SEPT. 20: Atomic Cafe.** Local rock 'n' roll band. **SEPT. 21 & 22: Trinidad Tripoli Steel Band.** Sultry, high-energy calypso and reggae by this popular Jamaican-born percussion ensemble that currently lives in Ypsilanti. **SEPT. 23: Urbations.** Classic garage-spirited, R&B-oriented rock 'n' roll covers and originals by this recently resurrected local band fronted by the charismatic vocals of songwriter/song collector Dan Mulholland, the Urbations' original lead singer before he left to form the Watusies. The new lineup features saxophonists David Swain (one of the Urbations' founders), Andy Klein, and Tim Brockett, guitarists Chris Casello and Randy Baker, bassist Don Rimmer, and drummer Bill Newland. **SEPT. 25: The Suspects.** Popular Detroit-area R&B band with a powerful horn section. **SEPT. 27: Mission Impossible.** High-energy rock 'n' roll band voted "Band of the Year" in the 1987 *Michigan Daily* readers' poll. **SEPT. 28: Satta.** Reggae band from Cleveland features former I-Tal drummer Billy Coakley and guitarist Buddy Hammond, former First Light bassist/vocalist Cellis, and former Oroboros percussionist Billy Cawley. **SEPT. 29 & 30: Kingbees.** Neo-rockabilly band from L.A. See Events.

Led by the charismatic vocals of songwriter/song collector Dan Mulholland (front), the Urbations play classic garage-spirited, R&B-oriented, horn-fired rock 'n' roll. They take the stage at Rick's American Cafe, Sat., Sept. 23.

Tommy's Dine and Dance
23 N. Washington, Ypsilanti 485-2750

Music room at the Spaghetti Bender restaurant. No cover (except Thursday), dancing. **EVERY NIGHT: Tommy's Video Nightclub.** The latest and hottest dance videos shown on a 10-foot screen.

U-Club
Michigan Union, 530 S. State 763-2236

The U-Club is open only to members—U-M student, staff, faculty, and alumni—and their sponsored guests. During the summer, the music is presented on the outdoor patio and/or (depending on the weather) in the air-conditioned club. Cover, dancing. **EVERY TUES.:** Live dance bands to be announced. **EVERY WED.: House Music.** WCBN/WEMU DJ Tom Simonian plays a variety of styles of contemporary dance music, including house, acid, hip hop, rap, and new wave. **EVERY THURS.: Reggae Night.** DJ Tom Simonian plays reggae and other Caribbean dance music. **EVERY FRI.: New Music Dance Party.** With DJ Tom Simonian. **EVERY SAT: Reggae Night.** See above.

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September at the Mainstreet

TIM CAVANAGH
September 15 & 16

WAYNE COTTER
September 22 & 23

September 1 & 2—GARY LAZER—On this Labor Day weekend we're presenting the return of a growing favorite on our stage. His style is quick and clean, and his delivery is always precise, so if you're looking for sure fire fun and laughter here's your man!!!!

September 5—OPEN MIC

September 6 & 7—STUNT JOHNSON THEATRE

September 8 & 9—TBA

September 12—OPEN MIC

September 13 & 14—MICHAEL BLACKMAN

September 15 & 16—TIM CAVANAGH—"A wonderful original whose songs poke fun and yet embrace people—a real relief from the sexist ploys many stand-ups believe they must engage in . . ."—*Chicago Magazine*

"Cavanagh offers engaging musical spoofs—his songs are delightfully witty. His pitch for Ukranian Uranium bread is priceless." —*Minneapolis Star and Tribune*

. . . Need we say more?

September 19—OPEN MIC

September 20 & 21—KIRKLAND TEEPLE

September 22 & 23—WAYNE COTTER—His debut on "Latenight with David Letterman" was heralded as one of the best that show ever produced; then came Carson and the talk was the same. Anyone who saw him at the Mainstreet before all that knows the talk *isn't* cheap, and this weekend we believe his return visit will prove once again why he deserves all the exciting attention his fast-gun comedy has been generating!!!!

September 26—OPEN MIC

September 27 & 28—TIM LILLY

September 29 & 30—ROB SCHNEIDER—From the L.A. Improv as well as "Late Night with David Letterman." It's another exciting debut here at the Mainstreet!

MAINSTREET COMEDY Showcase
314 E. Liberty, Ann Arbor (under Seva)
For more information & reservations call: 996-9080

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Don't forget—expires September 30, 1989

2 TWO MUCH FUN FOR ONE!
This coupon entitles holder to one free admission with one full paid admission to any Friday or Saturday show!
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Don't forget—expires September 30, 1989
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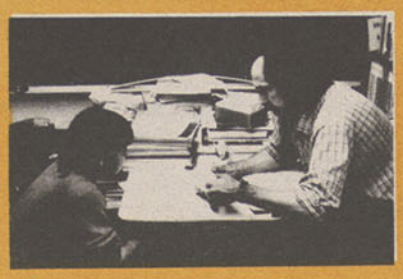

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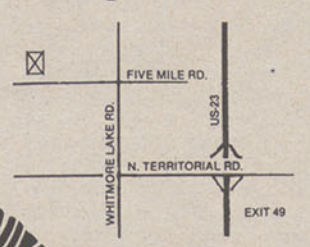

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NEW MEMBER SPECIAL
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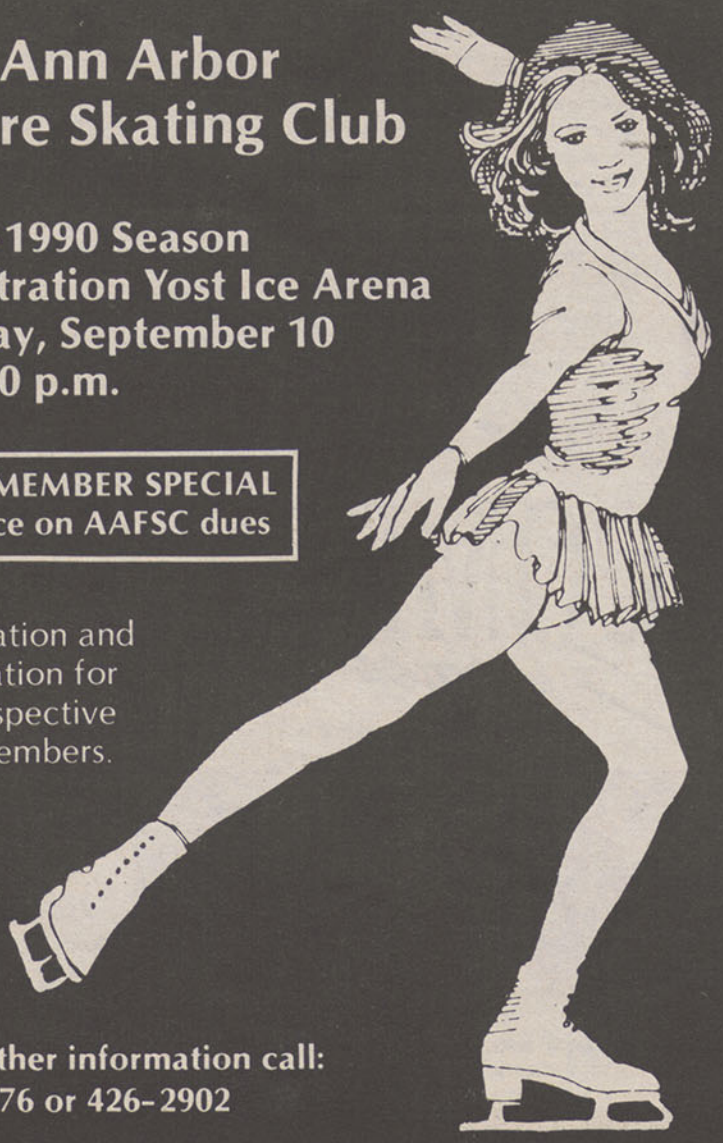
Orientation and registration for all prospective new members.



For further information call:
434-7076 or 426-2902

City of Ann Arbor Department of Parks & Recreation

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Call 994-2898 for additional information

EVENTS AT A GLANCE

A capsule guide to selected major events in September. For full details, see listings under the appropriate date in ***September Events****, beginning on page 97.*

For recommended campus-area and first-run films, see ***Flicks****, page 77. Exhibits at* ***Galleries & Museums*** *are listed on page 89, and* ***Music at Nightspots*** *on page 91.*

New this Month:
It's the new Observer Calendar Update Line. A phone service, updated daily, announcing the latest changes, cancellations, additions, and corrections to the Observer calendar listings. **665-6155.**

Classical & Religious Music

- Kerrytown Concert House 5th Anniversary, Sept. 9
- Philippine Madrigal Singers, Sept. 15
- Pianist William Albright, Sept. 23
- Ann Arbor Symphony Orchestra, Sept. 23
- Guitarist Manuel Lopez-Ramos, Sept.24
- Flutist James Galway/Detroit Symphony Orchestra, Oct. 1

Pop, Rock, Blues, & Jazz

- The Connells(rock 'n' roll), Sept. 2
- Johnny Thunders (proto-punk), Sept. 7
- The Spinners (pop soul), Sept. 8
- Junior Wells (blues), Sept. 8
- Joanna Connor (blues), Sept. 8
- Mr. B's Blue Turbulence (boogie/blues), Sept. 9
- Gatemouth Brown (blues), Sept. 9
- Ferron (singer-songwriter), Sept. 10
- Susannah McCorkle (jazz singer), Sept. 15 & 16
- Commander Cody (redneck hippie rock), Sept. 15
- Soul Vibrations, (Nicaraguan reggae), Sept. 16
- Blind Pig/Blues Factory Blues Festival, Sept. 16
- Rex Allen Jr. & Becky Hobbs (country), Sept. 17
- Joe Jackson (rock 'n' roll), Sept. 18
- Yellowman (reggae), Sept. 18
- Band of Susans (rock 'n' roll), Sept. 19
- The Men They Couldn't Hang (rock 'n' roll), Sept. 25
- Laughing Hyenas/The Didjits (hard rock), Sept. 26
- Tony Caramia (jazz), Sept. 29
- The Kingbees (rock 'n' roll), Sept. 29 & 30

Ethnic & Traditional Music

- Leon Redbone (folk), Sept. 1 & 2
- Tannahill Weavers (Scottish), Sept. 7
- Laurie Lewis (bluegrass), Sept. 8
- Riders in the Sky (cowboy swing), Sept. 12
- Leo Kottke (folk guitarist), Sept. 16
- Yolocamba I Ta (Salvadoran), Sept. 24
- Taj Mahal (folk blues), Sept. 29
- Cherish the Ladies (Irish), Sept. 30

Plays

- "Godspell" (Performance Network), Sept. 1–3 & 7–10
- "Greater Tuna" (EMU Players), Sept. 8 & 9
- "Writing Company Showcase" (Ann Arbor Repertory Theater), Sept. 17
- "I'm Not Rappaport" (Ann Arbor Civic Theater), Sept. 20–23
- "A Lie of the Mind" (Ann Arbor Civic Theater), Sept. 28–30
- "Trane: Beyond the Blues" (Performance Network), Sept. 28–30 & Oct. 1
- "Hamletmachine" (U-M University Players), Sept. 28–30 & Oct. 1
- "You Strike the Woman, You Strike the Rock" (Vusisizwe Players), Oct. 1

Dance & Multimedia

- September Dances, Sept. 14–16
- Storyteller Jackie Torrence, Sept. 23
- Jazz Dance Theater, Sept. 29 & 30
- Classical Indian dancer Hema Rajagopalan, Sept. 30
- Choreographers Lynn Slaughter and Alan Lomasson, Sept. 30

Comedy

- Code Red, every Friday & Saturday
- Gary Lazer, Sept. 1 & 2
- Just Kidding comedy company, Sept. 9
- Tim Cavanaugh, Sept. 15 & 16
- Wayne Cotter, Sept. 22 & 23
- Rob Schneider, Sept. 29 & 30

Films

- "The Wizard of Oz," Sept. 1–7
- U-M Film/Video Studies Film Classics, Sept. 10, 17, & 24
- Ann Arbor Silent Film Society "Dorothy & Lillian Gish Show," Sept. 24

The much-honored U-M composer William Albright performs his delightful, witty works for keyboard Sept. 23 in "An Evening with William Albright," part of a concert series celebrating Kerrytown Concert House's fifth anniversary this fall.

Festivals, Fairs, & Shows

- Jim Monaghan Antique Engine Show, Sept. 1–4
- Old St. Patrick's Labor Day Picnic, Sept. 2–4
- Wiard's Orchards Country Fair, every Saturday & Sunday
- Ya'ssoo Greek Festival, Sept. 8 & 9
- Tennessee Walking Horse Club Show, Sept. 16
- Gray Panthers 10th Anniversary Celebration, Sept. 16
- Ann Arbor Antiques Market, Sept. 17
- Project Grow Harvest Festival, Sept. 17
- Waterloo Hunt Club Dressage Classic, Sept. 21–24
- Domino's Farms Autumn Car Festival, Sept. 23 & 24
- Ann Arbor Record Show, Sept. 23
- Spinners' Flock Fleece Fair, Sept. 24
- Chinese Moon Festival, Sept. 24
- Cobblestone Farm Fall Festival, Sept. 24
- Jewish Community Center "Apples & Honey," Sept. 24
- Revolutionary War Reenactment, Sept. 30 & Oct. 1
- Ann Arbor Bonsai Society Exhibit, Sept. 30 & Oct. 1

Lectures & Readings

- Latino Poets Association of Detroit, Sept. 5
- Fiction writers Jim Harrison, Dan Gerber, & Russell Chatham, Sept. 10
- Tibetan Buddhist scholar Alexander Berzin, Sept. 12 & 13
- Landscape architect James van Sweden, Sept. 14
- Novelist Tom McGuane, Sept. 19
- Novelist Tim O'Brien, Sept. 21
- Fiction writer Jamaica Kincaid, Sept. 28

Family & Kids' Stuff

- Registration for AAPL Storytimes for preschoolers (Sept. 11) and 2-year-olds (Sept.14)
- Gemini children's concert, Sept. 23
- Song Sisters Slumber Party, Oct. 1

Miscellaneous

- Kiwanis Rummage Sale, Sept. 8 & 9
- National Institute for Burn Medicine "Bike for Burns," Sept. 9
- West Side Homes Tour, Sept. 17
- March of Dimes "Phantom of the Theater" Fund-Raiser, Sept. 22
- Big 10 Run, Sept. 24

CLASSIC

TEXTURES

BRILLIANT

PATTERNS

Join us September 5 for Single Ticket Day!

Tickets for individual concerts go on sale September 5 at the Hill Auditorium Box Office at 10:00 a.m. This year, with expanded computer ticketing and more service, more coffee, more donuts, and more help — the UMS staff and volunteers welcome patrons for this Ticket Sale Celebration!

New Expanded Box Office Hours
The University Musical Society's new fall hours are:
Monday–Friday 10:00 a.m.–6:00 p.m.
and Saturdays 10:00 a.m.–1:00 p.m.

STOP BY AFTER WORK — WE'LL STILL BE HERE! The auditorium box offices on concert nights will be open 90 minutes before the performance.

New Expanded Phone Service For Charge By Phone Customers Only
The University Musical Society is happy to announce the convenience of expanded phone ordering hours. CALL THE UMS 764–2538 — if it's busy or we're not here call 763–TKTS (763–8587) to order any UMS tickets Monday–Saturday 8:00 a.m.–9:00 p.m. and Sundays 11:00 a.m.–6:00 p.m.

Tickets on Sale September 5

It's Not Too Late to Subscribe!
Series orders will be accepted until September 29 for the Choral Union, Chamber Arts, Choice and Cheers Sampler Series — November 1 for the Michigan MozartFest — March 3 for the American Contemporary Dance Festival.

Subscriber Benefits
Subscribers: • Automatically receive renewal notices for UMS Series • Save Money — up to 19% of single ticket costs • GET DISCOUNTS with the UMSCard — your ticket to savings on records, tapes, CDs and dinners! Every subscriber receives the UMSCard offering great discounts at: Liberty Music Shop, SKR Classical and Washington Street Station. This valuable card is valid all season for discounts on every purchase! So subscribe now and save on recordings and fine dining.

University Musical Society 1989/1990 Concert Season

Sunday, October 1, 4:00 p.m.
Detroit Symphony Orchestra
Gunther Herbig, conductor
James Galway, flutist
Hill Auditorium

Saturday, October 7, 8:00 p.m.
Guarneri String Quartet
Rackham Auditorium

Thursday, October 12, 8:00
Atlanta Symphony Orchestra
Yoel Levi, conductor
Joshua Bell, violinist
Hill Auditorium

Sunday, October 15, 8:00 p.m.
Chanticleer
Rackham Auditorium

Sunday, October 22, 4:00 p.m.
Vienna Chamber Philharmonic
Claudius Traunfellner, conductor
Nigel Kennedy, violinist
Rackham Auditorium

Friday, October 27, 8:00 p.m.
Pinchas Zukerman, violinist
Marc Neikrug, pianist
Hill Auditorium

Sunday, October 28, 8:00 p.m.
New England Ragtime Ensemble
Gunther Schuller, director
Power Center

Thursday, November 2, 8:00 p.m.
Orchestre de la Suisse Romande
Armin Jordan, conductor
Martha Argerich, pianist
Hill Auditorium

Monday, November 6, 8:00 p.m.
Kazuhito Yamashita, guitarist
Rackham Auditorium

Monday, November 27, 8:00 p.m.
Samuel Ramey, bass
Hill Auditorium

Saturday, December 2, 8:00 p.m.
Sunday, December 3, 2:00 p.m.
Handel's "Messiah"
Hill Auditorium

Monday, December 11, 8:00 p.m.
Aulos Ensemble
Rackham Auditorium

Sunday, January 14, 8:00 p.m.
Donald Bryant Tribute Concert
Hill Auditorium

Friday, January 26, 8:00 p.m.
Saturday, January 27, 8:00 p.m.
Kodo Japanese Drummers
Power Center

Wednesday, January 31, 8:00 p.m.
Hungarian State Folk Ensemble
Hill Auditorium

Saturday, February 3, 8:00 p.m.
St. Olaf Choir
Kennith Jennings, director
Hill Auditorium

Wednesday, February 7, 8:00 p.m.
Warsaw Philharmonic
Kazimierz Kord, conductor
Zoltán Kocsis, pianist
Hill Auditorium

Sunday, February 11, 4:00 p.m.
Faculty Artists Concert
Rackham Auditorium

Friday, February 16, 8:00 p.m.
Stuttgart Chamber Orchestra
Leon Fleisher, conductor
John O'Conor, pianist
Rackham Auditorium

Saturday, February 17, 8:00 p.m.
Sunday, February 18, 2:00 & 8:00 p.m.
New York City Opera National Company
"La Bohème"
Power Center

Sunday, February 25, 4:00 p.m.
Borodin String Quartet
Rackham Auditorium

Friday, March 9, 8:00 p.m.
Maurizio Pollini, pianist
Hill Auditorium

Friday, March 16, 8:00 p.m.
American Contemporary Dance Festival
Final Concert
Power Center

Saturday, March 17, 8:00 p.m.
Moscow Philharmonic Orchestra
Dmitri Kitaenko, conductor
Vladimir Krainev, pianist
Hill Auditorium

Wednesday, March 21, 8:00 p.m.
Thomas Allen, baritone
Rackham Auditorium

Sunday, March 25, 8:00 p.m.
Baltimore Symphony Orchestra
David Zinman, conductor
Isaac Stern, violinist
Hill Auditorium

Sunday, April 1, 8:00 p.m.
Academy of St. Martin-in-the-Fields
Iona Brown, director
Hill Auditorium

Wednesday, April 4, 8:00 p.m.
Thursday, April 5, 8:00 p.m.
The Feld Ballet
Power Center

Saturday, April 7, 8:00 p.m.
Jim Cullum Jazz Band
William Warfield, narrator
Power Center

Saturday, April 14, 8:00 p.m.
Murray Perahia, pianist
Hill Auditorium

Sunday, April 22, 4:00 p.m.
Concerto Soloists of Philadelphia
Marc Mostovoy, conductor
Rackham Auditorium

Saturday, April 28, 8:00 p.m.
The King's Singers
Hill Auditorium

University Musical Society

Ann Arbor

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Burton Tower, Ann Arbor, MI 48109
10 a.m.–6 p.m. Monday–Friday
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To charge by phone only:
313/764-TKTS
8 a.m.–9 p.m. Monday–Saturday
11 a.m.–6 p.m. Sunday

SEPTEMBER EVENTS

We want to know about your event!

Who to write to:
Mail press releases to John Hinchey, Calendar Editor, Ann Arbor Observer, 206 S. Main, Ann Arbor, Michigan 48104. **PLEASE** do not phone in information.

What gets in?
With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead. Please try to submit materials for October events by September 8; items submitted after September 15 might not get in.

Next month's deadline:
All appropriate materials received by September 15 will be used as space permits; materials submitted later may not get in.

★ *Denotes no admission charged.*

FILM SOCIETIES on and off campus

Basic info:
Tickets $2.50 (double feature, $3.50) unless otherwise noted.

Abbreviations for film societies:
Alternative Action Film Series (ACTION)—662-6597. **Ann Arbor Film Cooperative (AAFC)**—769-7787. **Cinema Guild (CG)**—994-0027. **Eyemediae (EYE)**—$3. 662-2470. **Hill Street Cinema (HILL)**—$2 (Sat., $2.50). Double feature is always $3. 769-0500. **Mediatrics (MED)**—$2.50 (double feature, $3). 763-1107. **Michigan Theater Foundation (MTF)**—$4 (children, students, & seniors, $3.50; MTF members, $2.50). 668-8397. **Silver Screen (SS)**—$2 for single and double features. 487-3045.

Abbreviations for locations:
AAPL—Ann Arbor Public Library, 343 S. Fifth Ave. at William. **AH-A**—Angell Hall Auditorium A. **EQ**—Room 126 East Quad, East University at Hill. **Hillel**—Green Auditorium, Hillel Foundation, 1429 Hill St. **Lorch**—Lorch Hall (Old Architecture Building) at Tappan and Monroe. **Mich.**—Michigan Theater, 603 E. Liberty. **MLB**—Modern Languages Building, E. Washington at Thayer. **Nat. Sci.**—Natural Sciences Building, North University across from Ingalls. **SA**—Strong Auditorium, EMU campus, Ypsilanti. **UGLI**—U-M Undergraduate Library Multi-Purpose Room.

1 FRIDAY

★ **Rona Blue: North Campus Plaza.** Every Friday and Saturday. Songs of love and peace, including many originals, by this local singer. Also, local artist Walt Griggs is on hand to draw caricatures (Fri. 11:30 a.m.-1:30 p.m.; Sat. noon-3 p.m.). You can have your caricature drawn for $5 (black & white) or $10 (color), or watch him draw for nothing. *11:30 a.m.-1:30 p.m., North Campus Plaza, Plymouth Rd. at Upland. Free. 663-8000.*

★ **6th Annual Jim Monaghan Antique Engine Show: Domino's Farms.** Also, September 2-4. More than 4,000 people are expected to attend this annual show featuring some 200 exhibitors displaying antique steam and gas engines, related paraphernalia, and other contraptions. Other exhibits include classic cars from Tom Monaghan's collection and model cars, planes, boats, and trains. Also, continuous entertainment, blacksmith and other craft demonstrations, a flea market, hay rides, a petting farm, tours of Domino's world headquarters, and more. (Jim Monaghan is Tom's younger brother.) *Noon-6 p.m., Domino's Farms, 30 Frank Lloyd Wright Drive (off Earhart Rd. north of Plymouth Rd.). Free. 995-4258.*

★ **"Womyn's Afternoon Tea": Women's Crisis Center/U-M Lesbian Programs Office.** Every Friday. All women invited to this happy hour alternative for meeting and socializing with other women. *5:30-7 p.m., First Congregational Church, 218 N. Adams at Emmet, Ypsilanti. Free. 482-2000, 485-2310.*

★ **"Thank God It's Friday Ride": Ann Arbor Bicycle Touring Society.** Every Friday. Moderate-paced 20-mile ride. *6 p.m., Abbot School, 2670 Sequoia Pkwy. (off Maple one block south of Miller). Free. 996-9461, 994-0044.*

★ **"I Don't Care Ride": Ann Arbor Bicycle Touring Society.** Every Friday. Slow-paced 20-mile ride. Participants determine the destination. *6 p.m. Meet at Wheeler Park, Depot St. at N. Fourth Ave. Free. 747-8189.*

Leon Redbone: The Ark. Also, September 2. The Ark opens its 25th anniversary season with a 2-night engagement by this iconoclastic folkie with the darkly resonant voice and a cultivated air of mystery that's somehow managed to survive his somewhat buffoonish role in innumerable Budweiser commercials. Redbone has announced plans to retire from performing, so this may be your last chance to see him.

Always outfitted in his trademark white suit and sunglasses, Redbone sits in a chair with his legs crossed and, accompanying himself on guitar, whispers or croons old ragtime and blues tunes and early-20th-century popular standards.

Proceeds from these shows go to help raise matching funds for a state grant to purchase new chairs, tables, lights, and sound equipment for The Ark. Both shows are followed by a champagne reception with Redbone open only to those who purchase sponsor ($100) and patron ($50) tickets. *8 p.m., The Ark, 637½ S. Main. Tickets $16 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

"Godspell": Performance Network. Also, September 2, 3, & 7-10. Annette Madias of Detroit's Actors Alliance Theater directs Stephen Schwartz's energetic 1970s musical, an updated adaptation of the Gospel according to St. Matthew that celebrates the values of peace, love, and brotherhood. The cast of Detroit and Ann Arbor performers stars Thad Avery and features U-M musical theater students Jennifer Perry, Juliet Ewing, and John Renaud. *8 p.m., Performance Network, 408 W. Washington. Tickets $9 (student & seniors, $6) by reservation and at the door. 663-0681.*

The Blind Pig celebrates its Grand Reopening Weekend on Sept. 8 & 9 with a smorgasbord of blues and blues-rock artists, including (top to bottom from left) Clarence Gatemouth Brown, Junior Wells, and Madcat's Pressure Cooker; Joanna Connor and Steve Nardella, who performs Friday with the Steve Nardella Rock 'n' Roll Trio and Saturday with the Silvertones.

Gary Lazer: MainStreet Comedy Showcase. Also, September 2. Regularly featured on the Showtime cable network, Lazer is a New York City comic known for his sardonic, often self-directed satire and his crisp, well-structured monologues. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $12 (students, $6 for late show only) cover charge. 996-9080.*

Code Red: Heidelberg Restaurant. Every Friday and Saturday. Improvisational comedy skits and scenes by the troupe of 10 area comics formerly featured in the Heidelberg's Comedy Sportz. Emcee is Bill Barr. Alcohol is served. *8:30 p.m., 214 N. Main (top floor of the Heidelberg Restaurant). $6. 995-8888.*

FILMS

MTF. "The Wizard of Oz" (Victor Fleming, 1939). Through September 7. A brand-new 50th-anniversary print from MGM, first shown at Radio City Music Hall last month, that includes the original sepia-toned Kansas sequences. Judy Garland, Ray Bolger, Bert Lahr, Jack Haley. Mich., 7:30 p.m. **"Egg"** (Danniel Danniel, 1989). Also, September 2. Charming, fairy-tale-like story about a childlike middle-aged baker who woos a bride through the mails. See Flicks. Dutch, subtitles. Also, **"Forever My Dog,"** Detroit filmmaker Ron Senkowski's acclaimed 30-minute short about a 14-year-old boy's struggle to accept the death of his dog. See Flicks. Mich., 9:15 p.m.

2 SATURDAY

★ **Saturday Breakfast Ride: Ann Arbor Bicycle Touring Society.** Every Saturday. Slow-paced (20 miles) and moderate/fast-paced (40 miles) rides to the Dexter Bakery. A very popular ride. **Note:** Riders should be prepared to take care of themselves on all AABTS rides. Carry a water bottle, a spare tire or tube, a pump, change for a phone call, and snacks. *8:30 a.m. Meet at Wheeler Park, Depot St. at N. Fourth Ave. Free. For information about each ride, call 665-5758 (today), 665-4968 (Sept. 9), 663-4726 (Sept. 16), 769-3758 (Sept. 23), or 663-4498 (Sept. 30). For general information, call 994-0044.*

★ **Country Fair: Wiard's Orchards.** Every Saturday and Sunday through October 29. Visitors of all sizes and ages are invited to celebrate the apple harvest with a variety of activities. Pick your own apples and sample seasonal treats such as cider, doughnuts, and caramel apples. Children's activities include a hay jump, pony and fire-engine rides, and an animal petting farm. Adults will enjoy the juried art show and live musical entertainment. *9 a.m.-6 p.m., Wiard's Orchards, 5565 Merritt Rd., Ypsilanti. (Take Carpenter Rd. south to Merritt Rd. and turn east onto Merritt; or take US-23 south to exit 31, head east to Carpenter, and go south on Carpenter to Merritt.) Free admission. 482-7744.*

3rd Annual Benefit Yard Sale: Zen Buddhist Temple of Ann Arbor. A wide range of used furniture, household items, books, plants, and more. *9 a.m.-5 p.m., Zen Buddhist Temple, 1214 Packard at Wells. Free admission. 761-6520.*

★ **6th Annual Jim Monaghan Antique Engine Show: Domino's Farms.** See 1 Friday. 10 a.m.-6 p.m.

"Autumn Stars"/"The Mars Show": U-M Exhibit Museum Planetarium. Every Saturday (both shows) and Sunday ("The Mars Show"). "Autumn Stars" is an audiovisual show about the constellations and planets currently visible in the sky. "The Mars Show" is an audiovisual show, narrated by Patrick Stewart (who plays Captain Jean-Luc Picard in "Star Trek: The Next Generation"), about the history of our image of Mars, from mythology through the discoveries of the Challenger to speculations about future colonization. *10:30 & 11:30 a.m. ("Autumn Stars"), 2, 3, & 4 p.m. ("The Mars Show"), U-M Exhibit Museum, North University at Geddes Ave. $1.50 ("Autumn Stars"), $2 ("The Mars Show"). Children under 5 not admitted to "The Mars Show." 764-0478.*

★ **"Uses of Yogurt": Kitchen Port.** Kitchen Port's Julie Lewis shows how to make dishes using fresh and frozen yogurt, and how to make yogurt cheese. *11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.*

★ **Labor Day Weekend Festival: Old St. Patrick's Church.** Las Vegas casino games, children's activities, dancing to live music, lots of food, and more. Raffle, with first prize a 1989 Ford Festiva. Proceeds go to the church building fund. *2 p.m.-1 a.m., Old St. Patrick's Church, 5671 Whitmore Lake Rd. at Northfield Church Rd. (3 miles north of Ann Arbor). Free admission. 662-8141.*

★ **Weekly Meeting: Ann Arbor Go Club.** Every Saturday (2-7 p.m.) and Tuesday (7-11 p.m.). All invited to play the ancient Asian board game known as Go in Japan, Wei-ch'i in China, and Paduk in Korea. Beginners welcome. *2-7 p.m., Mason Hall, room 1412. (Mason Hall is on the north side of the Fishbowl, at the west side of the Diag.) Free. 668-6184.*

★ **Rona Blue: North Campus Plaza.** See 1 Friday. 2-4 p.m.

★ **Observers' Night: University Lowbrow Astronomers.** Also, September 30. A chance to join local astronomy buffs for a look at the sky through instruments at the Peach Mountain Observatory, including the huge 24-inch telescope. Program cancelled if overcast at sunset. *8 p.m.-1 a.m.,*

BACK-TO-SCHOOL SPECIALS

20% off portable space maximizers for closets, sweaters, shirts, shoes, sports gear, laundry, books, record albums — you name it. Ideal for dorms and home use, too! September 1 thru 10.

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KERRYTOWN CONCERT HOUSE

SEPTEMBER 1989–OUR FIFTH BIRTHDAY!

Saturday • September 9 at 8

a birthday celebration and benefit...

FAVORITES *FROM* FIVE YEARS *AT* KCH

the performers include
MICHELE COOKER,
PENELOPE CRAWFORD,
PENELOPE FISCHER, LESLIE GUINN, DEANNA RELYEA, and HARRY SARGOUS

$20, $30 assigned seats (rows 1-5)

CHAMPAGNE AND WINE RECEPTION

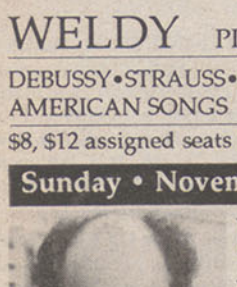
Saturday • October 21 at 8

LAUREN
WAGNER SOPRANO
FREDERICK
WELDY PIANO

DEBUSSY•STRAUSS•RACHMANINOFF AMERICAN SONGS

$8, $12 assigned seats (rows 1-5)

Sunday • November 5 at 4



DADY MEHTA
PIANIST

"Climbs Musical Mountains in Impressive Display of Virtuosity"
–The Washington Post

$8, $12 assigned seats (rows 1-5)

Saturday • September 23 at 8

An Evening with composer

WILLIAM ALBRIGHT

WILLIAM ALBRIGHT, ROBERT CONWAY, WALID HOWRANI, and ELLEN WECKLER pianists
DONALD SINTA saxophonist
TODAY'S BRASS QUINTET
WILLIAM BOLCOM & JOAN MORRIS pianist and mezzo soprano

$8, $12 assigned seats (rows 1-5)

Saturday • October 28 at 8

ROBERT GUTHRIE
CLASSICAL GUITAR

"stunning...exquisite playing"
–The New York Times

assisted by the
CASSINI ENSEMBLE

$8, $12 assigned seats (rows 1-5)

CROISSANT CONCERTS

SATURDAYS AT 11 A.M.

October 7–*program TBA*

November 4–*program TBA*

December 2–***Today's Brass Quintet***
Brass to open the holiday season!

$8 includes **croissants • juice • coffee**

Michigan Council for the Arts

RESERVATIONS SUGGESTED • *769-2999* 415 N. 4th Ave., Ann Arbor

Peach Mountain Observatory, N. Territorial Rd. (about 1 mile west of Huron Mills Metropark). Free. 434–5668.

Square and Contra Dance: Ann Arbor Council for Traditional Music and Dance/U-M Folklore Society. Live music by the Ann Arbor String Band, with caller Don Theyken and/or Erna-Lynne Bogue. All dances taught; beginners welcome. No partner necessary. Bring a pair of shoes with clean soles to dance in. *8 p.m., Michigan Union Anderson Room. $4. 994–8804.*

Leon Redbone: The Ark. See 1 Friday. 8 p.m.

"Godspell": Performance Network. See 1 Friday. 8 p.m.

Gary Lazer: MainStreet Comedy Showcase. See 1 Friday. 8:30 & 11 p.m.

Code Red: Heidelberg Restaurant. See 1 Friday. 8:30 p.m.

The Connells: Rick's American Cafe. This R.E.M.-style quintet from North Carolina is known for its neo-folk/rock vocal harmonies, swirling guitars, robust backbeat, spectral melodies, and darkly romantic lyrics about love, injustice, and alienation. Their 1987 Mitch Easter-produced LP, "Boylan Heights," was a big college radio hit. *9:30 p.m., Rick's American Cafe, 611 Church St. $5 at the door only. 996–2747.*

FILMS

MTF. "The Wizard of Oz" (Victor Fleming, 1939). Through September 7. A brand-new 50th-anniversary print from MGM, first shown at Radio City Music Hall last month, that includes the original sepia-toned Kansas sequences. Judy Garland, Ray Bolger, Bert Lahr, Jack Haley. Mich., 7:30 p.m. **"Egg"** (Danniel Danniel, 1989). Charming, fairy-tale-like story about a childlike middle-aged baker who woos a bride through the mails. See Flicks. Dutch, subtitles. Also, **"Forever My Dog,"** Detroit filmmaker Ron Senkowski's acclaimed 30-minute short about a 14-year-old boy's struggle to accept the death of his dog. See Flicks. Mich., 9:15 p.m.

3 SUNDAY

★ **"Old Town Breakfast Ride": Ann Arbor Bicycle Touring Society.** Slow-paced 30-mile ride to the Old Town Restaurant in Ypsilanti for breakfast. Also, the **"Cohoctah Century,"** a popular, fast/moderate-paced 100-mile ride to Cohoctah, a small town north of Howell. *9 a.m. Meet at Wheeler Park, Depot St. at N. Fourth Ave. Free. 665–4968 (30-mile ride); 663–4726 (100-mile ride). For general information, call 994–0044.*

★ **Country Fair: Wiard's Orchards.** See 2 Saturday. 9 a.m.–6 p.m.

★ **6th Annual Jim Monaghan Antique Engine Show: Domino's Farms.** See 1 Friday. 10 a.m.–6 p.m.

★ **Labor Day Weekend Festival: Old St. Patrick's Church.** See 2 Saturday. Noon–1 a.m.

★ **Sunday Senior Fun Brunch: Ann Arbor Recreation Department Senior Adult Program.** Every Sunday. All seniors ages 55 and older are invited to a potluck brunch (1:30–2 p.m.), followed by socializing. Activities include bridge and euchre. Participants are welcome to bring their own games. Bring a dish to pass and your own table service. *1:30–4:30 p.m., Burns Park Senior Center, 1320 Baldwin (next to Burns Park between Granger and Wells). Free. 769–5911.*

"The Mars Show": U-M Exhibit Museum Planetarium. See 2 Saturday. 2, 3, & 4 p.m.

★ **"Freedom on the River": Ann Arbor Parks Department.** Every Tuesday & Thursday (5:30–8 p.m.) and Sunday (4–7 p.m.). Recreational rowing program for the mobility-impaired. Open to quadriplegics, paraplegics, amputees, and people with spina bifida or traumatic brain injury. *5:30–8 p.m., Argo Park livery, Longshore Drive. Free. For information, call Corinne at 663–5776.*

★ **Israeli Dancing: Jewish Community Center.** Every Sunday. All invited to do Israeli folk dances, mainly circle dances. Beginners welcome; all dances taught. There are two programs, one for elementary schoolchildren (4:30 p.m.) and one for adults (8:30 p.m.). *4:30 & 8:30 p.m., Jewish Community Center, 2935 Birch Hollow Dr. (off Stone School Rd. south of Packard). Free. 971–0990.*

"Godspell": Performance Network. See 1 Friday. 6:30 p.m.

FILMS

MTF. "The Wizard of Oz" (Victor Fleming, 1939). Through September 7. A brand-new 50th-anniversary print from MGM, first shown at Radio City Music Hall last month, that includes the original sepia-toned Kansas sequences. Judy Garland, Ray Bolger, Bert Lahr. Jack Haley. Mich., 4 & 6:15 p.m. **"The Unbearable Lightness of Being"** (Philip Kaufman, 1988). Through September 4. Adaptation of Milan Kundera's acclaimed novel. Daniel Day Lewis, Juliette Binoche, Lena Olin. Mich., 8:30 p.m.

4 MONDAY

★ **6th Annual Jim Monaghan Antique Engine Show: Domino's Farms.** See 1 Friday. 10 a.m.–4 p.m.

★ **Labor Day Weekend Festival: Old St. Patrick's Church.** See 2 Saturday. Noon–6 p.m.

FILMS

MTF. "The Wizard of Oz" (Victor Fleming, 1939). Through September 7. A brand-new 50th-anniversary print from MGM, first shown at Radio City Music Hall last month, that includes the original sepia-toned Kansas sequences. Judy Garland, Ray Bolger, Bert Lahr, Jack Haley. Mich., 6:15 p.m. **"The Unbearable Lightness of Being"** (Philip Kaufman, 1988). Adaptation of Milan Kundera's acclaimed novel. Daniel Day Lewis, Juliette Binoche, Lena Olin. Mich., 8:30 p.m.

5 TUESDAY

★ **"In the Know: Information and Resources from a Woman's Perspective": U-M Center for Continuing Education of Women.** Information for women about jobs, financial aid, academic courses, and personal safety on and around the U-M campus. *9 a.m.–12:30 p.m. (registration 8:30 a.m.), Michigan League. Free. 763–7080.*

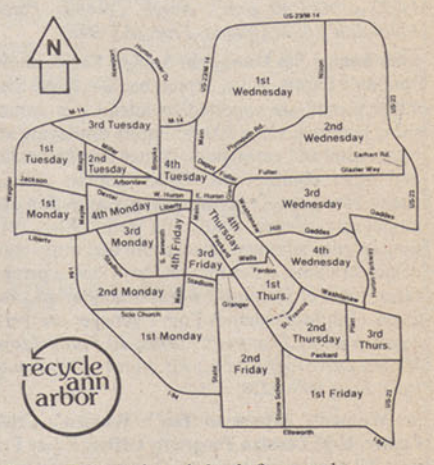
16th Annual Plant Sale: U-M Panhellenic Association. Also, September 6–8. A wide variety of house plants of all sizes available at terrific prices. Proceeds from this year's sale go to the Ann Arbor Center for Eating Disorders and the Endometriosis Association. *9 a.m.–11 p.m., Michigan Union Pendleton Room. Free admission. 663–4505.*

★ **Speech and Hearing Screenings: U-M Turner Geriatric Clinic.** All people ages 60 and older are invited to get their speech and hearing checked by audiologists from the U-M Communicative Disorders Clinic. *1–4 p.m., Turner Geriatric Clinic, 1010 Wall St. Free. 764–2556.*

★ **Weekly Meeting: Jugglers of Ann Arbor.** Every Tuesday. All invited to join this weekly practice laboratory for local jugglers. Beginners should call for information about occasional free workshops offered by veteran club members. *5:30 p.m.–dark, U-M Diag. Free. 994–0368.*

★ **"The Barbarian Ride": Ann Arbor Bicycle Touring Society.** Every Tuesday. Moderate-paced 20-mile ride, with a variety of loops, to Saline or Milan for a snack or supper. *6 p.m. Meet at Scarlett School parking lot, 3300 Lorraine (off Platt be-*

Map of recycling areas



To use Recycle Ann Arbor's free service, residents should place bundled newspapers, clean glass (sorted by color—metal rings need not be removed), flattened cans, household aluminum, and used motor oil on the curb in front of their houses by 8 a.m. on the collection date for their area. Recycle Ann Arbor services only those homes and apartments that have regular curbside trash pickup. Material should be clearly marked "For Recycle Ann Arbor." For information, call 665–6398.

tween Packard and Ellsworth). Free. 971-5763, 994-0044.

★ **Training Ride: Ann Arbor Velo Club.** Every Tuesday. Coached training ride for bicycle racers of all abilities on a smooth, quiet 1-km course. Fast-paced riders focus on group riding skills, cornering, and sprinting. Workouts typically last 1½ to 2 hours, with distances at the discretion of each rider. Wear an ANSI-approved helmet and be self-sufficient with pump, spare, and water. *6 p.m., Runway Plaza (just east of S. State St., about two miles south of I-94). Free. 761-1603.*

★ **Speed Workout: Ann Arbor Track Club.** Every Tuesday. Athletes of all ages and abilities welcome. Now in their 16th year, the Track Club's workouts are a popular means for runners to train and be timed at various distances. *6:30 p.m., Pioneer High School track. Free. 663-9740.*

Billie Burke is Glinda the Good and Judy Garland is Dorothy in MGM's classic "The Wizard of Oz," showing Sept. 1-7 at the Michigan Theater in a new print that restores the original sepia tones of the Kansas scenes.

★ **Auditions: The Ann Arbor Cantata Singers.** Also, September 6 & 7. Open auditions (by appointment) for this highly regarded 45-member chorus directed by Bradley Bloom. Singers should have a prepared piece of vocal music and will be asked to vocalize and sight-read. The Cantata Singers' 1989-90 concert season includes performances of works by J.S. Bach, Johannes Brahms, William Matthias, and others. *7-10 p.m. by appointment only, St. Andrew's Episcopal Church, 306 N. Division. Free. 668-7479.*

★ **Weekly Rehearsal: Ann Arbor Sweet Adelines.** Every Tuesday. All women invited to drop in to listen to or participate in the weekly rehearsals of this award-winning local barbershop harmony chorus. *7:30-10:30 p.m., Glacier Way United Methodist Church, 1001 Green Rd. Free ($15 monthly dues for those who join). 994-4463.*

"Cantos de la Ciudad": Ann Arbor Poetry Slam #13. An evening of Hispanic poetry to benefit the Latino Poets Association of Detroit. Readers include **Jose Garza**, an award-winning poet and graphic artist who recently published *Mascaras, Yacuachitos, y un Montos Mas* (*Masks, Folk Dances, and a Whole Lot More*), a collection of original artwork and poems; **Trinidad Sanchez, Jr.**, a regular at Ron Allen's Horizons in Poetry series in Detroit who's known for his sharp wit and playful levity; **Lolita Hernandez-Gray**, a popular Detroit performance poet; Latino Poets Association president **Jacqueline Sanchez**; and the celebrated Chicago performance artist **David Hernandez**. (Note: There is no open reading or poetry slam this month.) *8-11 p.m., upstairs at the Heidelberg Restaurant, 215 N. Main. $5 suggested donation. For information, call Vince Kueter at 677-1910.*

Ann Arbor Singles Ballroom Dancers. Every Tuesday. Ballroom dancing to live music by Detroit-area bands. All singles ages 25 and older are welcome. Refreshments. Preceded at 7:15 p.m. by a dance class. *8:30-11:30 p.m., Grotto Club of Ann Arbor, 2070 W. Stadium. $3.75. 971-4480.*

Open Mike: MainStreet Comedy Showcase. Every Tuesday. Usually includes performances by guest professional comedians from Detroit and by aspiring local comedians. All local comedians invited to perform. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $3 (students, $1.50). 996-9080.*

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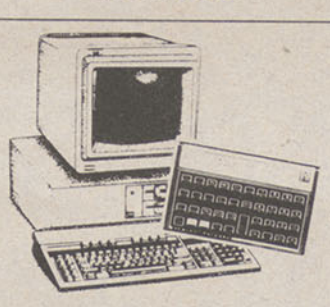

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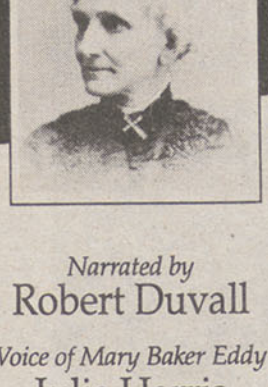

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Robert Duvall

Voice of Mary Baker Eddy
Julie Harris

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Channel 15
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The Discovery Channel

Welcome Back Students

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9:00 a.m.–6:00 p.m.

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FILMS

MTF. "The Wizard of Oz" (Victor Fleming, 1939). Through September 7. A brand-new 50th-anniversary print from MGM, first shown at Radio City Music Hall last month, that includes the original sepia-toned Kansas sequences. Judy Garland, Ray Bolger, Bert Lahr, Jack Haley. Mich., 7:15 p.m. **"Heathers"** (Michael Lehmann, 1989). Through September 6. High school black comedy. Winona Ryder, Christian Slater, Shannen Doherty. Mich., 9:30 p.m.

Pick your own apples and enjoy other fun fall activities every Saturday and Sunday through October at Wiard's Orchards in Ypsilanti. A country fair for all ages, with pony rides and a hay jump for the kids, an art show, and live music.

6 WEDNESDAY

16th Annual Plant Sale: U-M Panhellenic Association. See 5 Tuesday. 9 a.m.–7 p.m.

★ **Cuisinart Food Processor: Kitchen Port.** Cuisinart representative Nanci Jenkins demonstrates how to use this food processor and its accessories. *11 a.m.–1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

★ **"Back-to-School Immunization Clinic": Washtenaw County Community Services Department.** Last chance for schoolchildren to get their immunization shots free. Available vaccines include diphtheria, pertussis, tetanus, measles, mumps, rubella, polio, and haemophilus influenza b. Also, TB skin tests. Participants are asked to bring their immunization records. Free shots available for adults, too. *1:30–7:30 p.m., Washtenaw County Service Center, 4133 Washtenaw (entrance on Hogback). Free. 971-3993.*

★ **Far West Fringe Ride: Ann Arbor Bicycle Touring Society.** Every Wednesday. Leisurely paced 13-mile ride to Dexter along the Huron River. *6:30 p.m. (promptly). Meet at the McDonald's parking lot, 373 N. Zeeb Rd. Free. 665-4522, 994-0044.*

★ **Auditions: Ann Arbor Civic Ballet.** Dancers ages 12 through adult are invited to audition before a panel of judges to join the Civic Ballet for its fall season. Male dancers of all ages especially encouraged. Female dancers should bring toe shoes. Founded more than 30 years ago, the company has served as a training ground for serious young dancers, some of whom have gone on to join major ballet companies. An October 29 performance of "The Haunted Castle" is scheduled at the Michigan Theater. *7–8:30 p.m., Sylvia Studio of Dance, 525 E. Liberty. Free. 668-8066, 994-5076.*

★ **Auditions: Ann Arbor Cantata Singers.** See 5 Tuesday. 7–10 p.m.

★ **Pro-Choice Task Force Meeting: Ann Arbor-Washtenaw National Organization for Women.** All invited to learn about local subcommittees dealing with reproductive rights issues, including public education, lobbying, court watch, fund-raising, and rallies. Men welcome. *7 p.m., Unitarian Church, 1917 Washtenaw. Free. 995-5494, 483-0692.*

★ **"Witness for Peace in Israel and the West Bank": Interfaith Council for Peace and Justice/American Friends Service Committee.** A report by Toronto Quaker Maxine Kauffman Nunn, who has spent the past nine months in Israel working on the Peace Brigades International Israeli/Palestinian Project. All welcome. *7:30 p.m., Friends Meeting House, 1416 Hill St. Free. 663-1870.*

Ann Arbor Bridge Club. Every Wednesday. Each two-person team plays two or three hands against a dozen or so other pairs each evening. Players at all levels welcome. If you plan to come without a partner, call in advance or arrive 20 minutes early to arrange for a partner. *7:30–11 p.m., Earhart Village Clubhouse, Greenhills Drive (off Earhart between Geddes and Plymouth). $3 per person. 769-1773.*

★ **Creation Spirituality.** Also, September 20. All invited to attend the meeting of this new local group for discussion, music, and ritual based on Matthew Fox's philosophical writings. *7:30–9 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free. Wheelchair accessible. For information, call Lin Orrin-Brown at 971–5924.*

★ **Open House: Hillel.** A chance to learn about more than 30 Hillel-affiliated groups, including TAGAR, Student Struggle for Soviet Jewry, the student publication *Consider*, Jewish Feminists, and more. All welcome, but especially geared to U-M undergrads. Refreshments. *8–10 p.m., 1429 Hill St. (note return to old location). Free. 769–0500.*

Stunt Johnson Theater: MainStreet Comedy Showcase. Also, September 7. Comedy sketches and lampoons by this local ensemble known for its fresh, innovative material. Preceded by various opening acts. Alcohol is served. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $6 (students, $3) cover charge. 996–9080.*

FILMS

MTF. "The Wizard of Oz" (Victor Fleming, 1939). Through September 7. A brand-new 50th-anniversary print from MGM, first shown at Radio City Music Hall last month, that includes the original sepia-toned Kansas sequences. Judy Garland, Ray Bolger, Bert Lahr, Jack Haley. Mich., 7:15 p.m. **"Heathers"** (Michael Lehmann, 1989). Winona Ryder, Christian Slater, Shannen Doherty. High school black comedy. Mich., 9:30 p.m.

7 THURSDAY

16th Annual Plant Sale: U-M Panhellenic Association. See 5 Tuesday. 9 a.m.–7 p.m.

★ **Coffee and Open House: Ann Arbor Women's City Club.** Coffee, a tour of the club, and information about fall classes. Area women invited to learn about this organization, which since 1951 has offered classes, day trips, and other social activities for local women. More than 800 members currently use the club facilities for luncheons, receptions, and meetings. *10 a.m.–noon, Ann Arbor Women's City Club, 1830 Washtenaw Ave. Free. 662–3725.*

★ **Folk, Gospel, and Country Music Concert: U-M Hospitals Gifts of Art.** Performance by local musicians Pat and Bill Trommater. *12:30 p.m., courtyard behind U-M University Hospital (the main hospital). Free. 936–ARTS.*

★ **Thursday Lunch Bunch: Jewish Community Center.** Every Thursday. A weekly program on topics of interest primarily to seniors. Today: Rabbi Robert Levy of Temple Beth Emeth offers a lighthearted look at Judaism and the American experience in a talk on **"Judaism, Baseball, and Other Life Pursuits."** The main program each week is preceded at 11:15 a.m. by exercise for seniors led by Tomas Chavez of the Washtenaw County Parks and Recreation Commission, and at 12:30 p.m. by a homemade kosher dairy lunch ($3). All invited. *1:15 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971–0990.*

"What Color Is Your Aura?": Falling Water Books Book Signing and Aura Reading. Barbara Bowers signs her book *What Color Is Your Aura?*, recently published by Pocket Books, and reads visitors' auras. *2–6:30 p.m., Falling Water Books, 213 S. Main. Book costs $7.95. 747–9810.*

★ **"Frozen Yogurt Ride": Ann Arbor Bicycle Touring Society.** Every Thursday. Slow/moderate-paced 20-mile ride to Dexter and back for a frozen yogurt. *5:30 p.m., Wheeler Park, Depot St. at N. Fourth Ave. Free. 665–8632, 994–0044.*

In-Person Registration: Washtenaw County Parks & Recreation Commission. Special after-hours registration for fall programs, including volleyball, aerobic dance, dance exercise, adult fitness programs, and more. *6–7 p.m., County Recreation Center, 4133 Washtenaw (entrance on Hogback). Fees vary. 971–6337.*

★ **Cross-Country Training Ride: Ann Arbor Velo Club.** Every Thursday. Coached training ride, 35–65 miles (two to three hours), on country roads west of Ann Arbor for bicycle racers of all abilities. These fast-paced rides focus on group riding skills, endurance, and sprinting. Wear an ANSI-approved helmet and be self-sufficient with pump, spare, and water. *6 p.m., Barton Park, Huron River Dr. (one mile west of N. Main). Free. 761–1603.*

★ **Classic Canoe Night: Canoesport.** Bring your canoe to the Argo Park canoe launch for a paddle up the river. *6 p.m., Argo Park canoe livery area (off Long Shore Drive). Free. 996–1393, 475–1068.*

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September

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1 Grandma's 88th B-day	2
3	4 Labor Day Party Goods	5	6	7	8	9 Little Joe's B-day Party
10	11	12	13 Mom & Dad's 36th Anniv.	14	15	★ 16 U of M Tailgate! Party
17 Anne's Baby Shower	18	19	20	21 Going away card for Mary	22	23 Uncle George's Retirement
24	25	26 Our 11th Anniversary	27	28	29	★ 30 U of M Tailgate! Party

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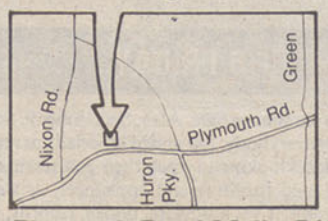

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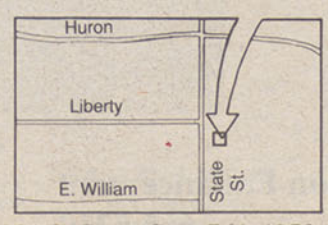

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Invites you to join **THE SECOND STAGE ENSEMBLE** for a series of acting workshops/rehearsals and an opportunity to perform around Ann Arbor.

Study acting with professionals such as O.J. Anderson. Other guest artists will be chosen from among the artistic staff of the Performance Network, Theatre Grottesco, The Attic Theater and the Boarshead Theater. $25/wk.

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11-13/14 (Oct. 2-28),
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OPEN HOUSE Sept. 9th, 1-4 p.m., 1035 S. Main St., Ann Arbor or call

996-3888
for more info.

This program is run by Sasha Moscovit, YPT's Artist-In-Residence.

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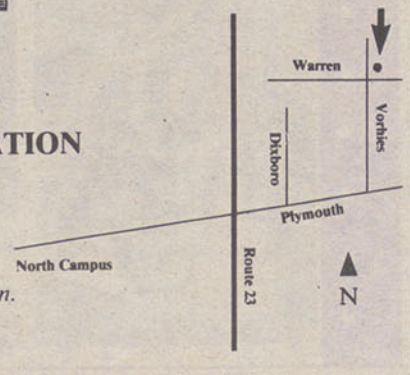

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Ann Arbor Clinic for Vision Enhancement
111 S. Main, Ann Arbor 665-5310

★ **Auditions: Ann Arbor Cantata Singers.** See 5 Tuesday. 7–10 p.m.

★ **All-Comers' Meet: Ann Arbor Track Club.** Every Thursday. Athletes of all abilities and ages are welcome. Events vary from week to week and include distance, sprint, and relay races, along with several field events. *7–8:30 p.m., Pioneer High School track, 601 W. Stadium at S. Main. Free. 663–9740.*

★ **New Member Orientation: Packard People's Food Co-op.** Every Saturday (noon–1 p.m.) and Thursday (7–8 p.m.). Program to familiarize new and prospective members with the Co-op. All invited. *7–8 p.m., 740 Packard. Free. 761–8173.*

Weekly Meeting: Toastmasters. Every Thursday. Members give speeches and are critiqued by their audience. A good opportunity to develop confidence in speaking publicly. Free to visitors. Refreshments available. *7–9 p.m., Denny's, 3310 Washtenaw (just east of Huron Pkwy.). Dues: $36 a year (after a onetime nonrefundable fee of $30). 971–8861.*

★ **"Membership Show and Tell": Huron Hills Lapidary Society.** Members share their summer rock-hounding experiences—places they have been and items they have collected. All invited. *7:30 p.m., West Side United Methodist Church, 900 S. Seventh St. at Davis. Free. 665–5574.*

★ **Scottish Country Dancing.** Every Thursday. Instruction for intermediate-level dancers in a wide range of traditional and contemporary Scottish dances, followed by social dancing. (For information about beginning instruction, call 996–0129.) *7:30–9:30 p.m., Forest Hills Cooperative Social Hall, 2351 Shadowood (off Ellsworth west of Platt). Free. 769–4324.*

★ **Graduate Students and Professionals Open House: Hillel.** A chance to learn about Hillel programs and meet with fellow grad students and professionals before the busy school year begins. Refreshments. *8–10 p.m., 1429 Hill St. (note return to old location). Free. 769–0500.*

Tannahill Weavers: The Ark. This Scottish quintet plays traditional Celtic pop music with the rhythmic drive and urgency of rock 'n' roll. The instrumentation is a rich blend of string and wind instruments, including Highland pipes. *8 p.m., The Ark, 637½ S. Main. Tickets $11.75 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763–TKTS.*

"Godspell": Performance Network. See 1 Friday. 8 p.m.

Stunt Johnson Theater: MainStreet Comedy Showcase. See 6 Wednesday. 8:30 p.m.

Johnny Thunders and the Oddballs: The Blind Pig. Thunders has been a proto-punk guitar hero since the mid-70s, when he first unveiled his taunting gutter guitar and sneering vocals as a member of the legendary New York Dolls and, later, the Heartbreakers. During the 80s, he has released several LPs featuring both streetwise original songs in a variety of pop and rock styles and mutant covers of everything from "It Ain't Me Babe" to "Green Onions" and "The Eve of Destruction." "Johnny Thunders comes as close as anyone to the real thing," says English rock critic Simon Frith. "His jagged, cynical, touchy music expresses and contains desperation." *9:30 p.m., The Blind Pig, 208 S. First. Tickets $11.50 in advance at The Blind Pig, the Michigan Union Ticket Office, and all other Ticketmaster outlets; $14 at the door. To charge by phone, call 763–TKTS. For information, call 996–8555.*

FILMS

MTF. "The Wizard of Oz" (Victor Fleming, 1939). A brand-new 50th-anniversary print from MGM, first shown at Radio City Music Hall last month, that includes the original sepia-toned Kansas sequences. Judy Garland, Ray Bolger, Bert Lahr, Jack Haley. Mich., 7:15 p.m. **"Women on the Verge of a Nervous Breakdown"** (Pedro Almodovar, 1989). Through September 9. Carmen Maura, Antonio Banderas. Mich., 9:30 p.m.

8 FRIDAY

Kiwanis Rummage Sale. Also, September 9. Something for everybody, but aimed especially at returning students looking to stock their apartments. All sorts of used furniture and appliances, as well as garden tools, TVs, hardware, books, records, mattresses and box springs, carpeting, antiques, and more. No clothing. Proceeds to help fund various Kiwanis community projects. *9 a.m.–6 p.m., Kiwanis Activities Center, W. Washington at S. First. Free admission. 665–2211.*

16th Annual Plant Sale: U-M Panhellenic Association. See 5 Tuesday. 9 a.m.–5 p.m.

Multi-Media Membership Competition Entry: Ann Arbor Art Association. Also, September 9. Works in all media solicited for this annual competition for Art Association members. New or lapsed members may join at the time of entry. This year's judge is Grand Rapids Art Museum curator Paul William Richelson. Awards range from $100 to $300. Works must not have appeared previously in this competition, and must be delivered in person to the gallery. *10 a.m.–5 p.m., Ann Arbor Art Association, 117 W. Liberty. $10 entry fee. 994–8004.*

Traditional Greek folk dancing, music, and food and drink are all part of the Ya'ssoo Greek Festival, which takes place on Main Street all day Friday and Saturday, Sept. 8 & 9.

★ **Ya'ssoo Greek Festival: St. Nicholas Greek Church/Main Street Area Merchants' Association.** Also, September 9. After 12 years under a tent next to St. Nicholas Church on Main Street, the Ya'ssoo Festival moved to Veterans Arena in 1985, the last year it was held. It returns this year after a 4-year absence to a new Main Street location, but with the same mix of wonderful Greek food, a Hellenic boutique, and Greek music and dancing that made it a popular annual attraction with thousands of Ann Arborites. In addition to such favorites as skewered shish kebab, gyros, moussaka, spinach pie, and stuffed grape leaves, the menu features several mouth-watering homemade pastries, from baklava (a diamond-shaped walnut pastry) to filo pastry stuffed with cream custard. The boutique includes a variety of Hellenic artifacts, from tote bags, sailor hats, and worry beads to fine gold jewelry, dolls, records, and *St. Nicholas Kouzina*, a Greek cookbook compiled by the Ladies of St. Nicholas. Entertainment (7–11 p.m. both nights) includes Greek folk dances by St. Nicholas's Hellenic Dancers and bouzouki music for listening and dancing by Lee Panteley's Romance Band. Also, a Greek tavern with beer and Greek wines. *11 a.m.–11 p.m., Main Street between Liberty and William. Free admission. 769–2945.*

★ **Rona Blue: North Campus Plaza.** See 1 Friday. 11:30 a.m.–1:30 p.m.

★ **"The Art of Paella Making": Zingerman's.** Also, September 9. Chef Antonio Buendia, a native of Barcelona, shows how to prepare this classic Spanish dish of rice, saffron, and seafood. *12:30–6 p.m., Zingerman's, 422 Detroit St. at Kingsley. Free. 663–DELI.*

★ **"Jazz: An American Art Form": Gallery Von Glahn.** Reception for Colorado sculptor Ed Dwight, whose exhibit opens today. See Galleries. *5–9 p.m., Gallery Von Glahn, 319 S. Main. Free. 663–7215.*

Michigan Tournament: U-M Women's Volleyball. Also, September 9. Tonight's preliminary matches feature the U-M vs. DeSherbrooke and Central Michigan University vs. University of Texas. *6 & 8 p.m., new Varsity Arena (formerly Matt Mann Pool), Hoover at S. State St. $2. 763–2159.*

★ **"The Way of the Heart."** World premiere of this 2-hour video documentary about the life and work of Heart-Master Da Love-Ananda (formerly

known as Da Free John), a New York-born spiritual teacher who currently lives in Fiji. The video features historic footage of his spiritual gurus, including several illustrious Indian spiritual figures. *7:30 p.m., Friends Meeting House, 1420 Hill St. $5 requested donation, but no one is turned away for inability to pay. 1-545-7505, 1-350-2707.*

★ **"On Love and Happiness in Buddhism": Zen Buddhist Temple of Ann Arbor.** Talk by Samu Sunim, a Zen master known for his devotion to Buddhist teachings in North America. A writer and poet, Sunim publishes *Spring World,* a Buddhist journal. All invited. *7:30-8:30 p.m., Zen Buddhist Temple, 1214 Packard Rd. Free. 761-6520.*

Bi-Weekly Meeting: Expressions. Also, September 22. This week's topics: "Learning to Touch: How to Start" and "Freedom That Matters That I Too Often Give Away in a Relationship." Also, new games. Expressions is a 12-year-old independent group that provides people of all ages, occupations, life-styles, and marital statuses (mostly singles) with a common meeting ground for intellectual discussion, self-realization, and recreation. Eighty to 100 usually attend, breaking up into smaller groups. Between 30 and 40 newcomers come to each meeting. The average participant is between 35 and 45, but the group has members ages 25-70. Expressions meets the 2nd and 4th Friday of every month. *7:30 p.m. (registration), First Unitarian Church, 1917 Washtenaw at Berkshire. Be on time to assure getting into the discussion group you want. Newcomer orientation at 8:15 p.m.; no admittance after 8:30 p.m. $4 (free for those who staff the refreshments table or volunteer for cleanup duty—get there early). 996-0141.*

Contributions to Wisdom Newsletter/Crazy Wisdom Bookstore Lecture Series. Speaker and topic to be announced. Seating limited; it's recommended that you bring a cushion to sit on. Preceded by tea at 7:30 p.m. *8-9:30 p.m., Crazy Wisdom Bookstore, 206 N. Fourth Ave. $3 donation. 665-2757.*

★ **Metaphysical Rap Session: School of Metaphysics.** Participants choose the topic for discussion. *7:30-9:30 p.m., School of Metaphysics, 719 W. Michigan Ave., Ypsilanti. Free. 482-9600.*

Spinning Stars Square Dance Club. Also, September 22. With caller Dave Walker. All experienced dancers invited. *8-10:30 p.m., Forsythe Middle School, 1655 Newport Rd. $5 per couple. 663-9529.*

"Junkyard Party": Jazz for Life Benefit. Ann Arbor jeweler Matthew C. Hoffman and Brewer's Gulf owner Dennis Brewer host this most unusual highbrow/lowbrow party held in an open field that has been transformed into an elegant junkyard. Hors d'oeuvres, champagne, and other gourmet refreshments are served from construction-site quilt wagons in an outdoor clearing surrounded by eerily lit wrecked cars and trucks. Guests are asked to wear formal attire and tennis shoes. Valet parking by a uniformed mechanic.

The entertainment is provided by the **Spinners,** the pop-soul quintet known for their deliciously smooth vocal harmonies, flashy live shows, and a string of 70s hit singles that included "I'll Be Around," "Then Came You," "Mighty Love," "Could It Be I'm Falling in Love," and "The Rubberband Man." Also, raffle of a $5,000 piece of Matthew C. Hoffmann jewelry. Proceeds to benefit Jazz for Life, an organization founded by U-M students to help low-income children and their families. Rain or shine. *8 p.m., vacant lot at Pontiac Trail and Dhu Varren Rd. Tickets $100 in advance. 747-8480.*

Laurie Lewis and Grant Street: The Ark. This bluegrass band is led by singer-songwriter Lewis, a champion fiddler who opened for Cris Williamson at the Power Center last spring. After that show, she stopped by The Ark to join Alison Krauss in playing double fiddle with Hot Rize. "It was the best music we've had in five years," says Ark manager Dave Siglin, who picks tonight's concert as his top attraction this month. *8 p.m., The Ark, 637½ S. Main. $8.75 (members & students, $7.75) at the door only. 761-1451.*

"Greater Tuna": EMU Players. Also, September 9. A two-night reprise of last June's successful production of Jastan Williams, Jo Sears, and Ed Howard's long-running off-Broadway hit comedy, a hilarious, irreverent send-up of small-town mores. Set in the mythical Tuna, "the third smallest town in Texas," it features more than two dozen quirkily upstanding Tuna citizens—men, women, and children—all played by two male actors, Mark O'Brien and Jim Floyd. Directed by EMU drama professor Ken Stevens. *8 p.m., Sponberg Theater, Ford St., EMU campus, Ypsilanti. (Take Huron River Drive east to Lowell St. Take Lowell to Ford St. and turn right onto Ford. The theater is on the left, with parking on the right.) Tickets $8 in advance and at the door. 487-1221.*

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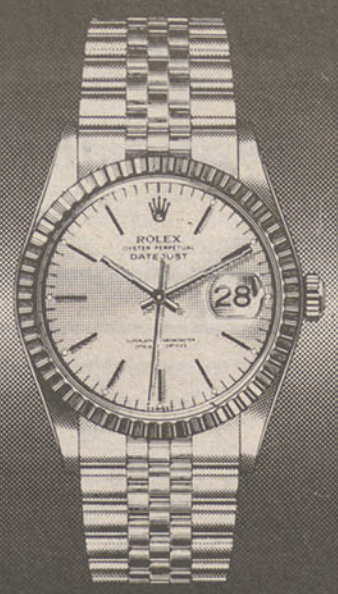

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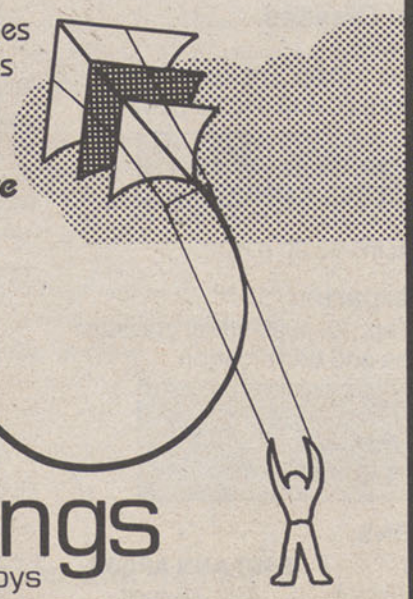

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"Godspell": Performance Network. See 1 Friday. 8 p.m.

MainStreet Comedy Showcase. Also, September 9. This weekend's headliner to be announced. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $12 (students, $6 for late show only) cover charge. 996-9080.*

Code Red: Heidelberg Restaurant. See 1 Friday. 8:30 p.m.

Grand Reopening Weekend: The Blind Pig. Also, September 9 (different bands). The Blind Pig started out in the 70s as a cafe with a tiny basement music room specializing in traditional blues. In the mid-80s the music was moved upstairs into a larger back room. Now, with the removal of interior walls and extensive remodeling, the music room occupies the club's entire first floor. This weekend, in tribute to its blues roots, the Pig celebrates the opening of its newly expanded music room with two nights of blues and blues-based rock 'n' roll by national and local stars.

Tonight's headliner is **Junior Wells**, the celebrated blues harpist who replaced Little Walter in Muddy Waters' band in the mid-50s. He's also a flashy showman and a powerful vocalist who sings in the traditionally declamatory blues style. Also, **Joanna Connor and the Bluesmasters,** a highly acclaimed Chicago blues quartet led by slide guitarist/vocalist Connor, a Brooklyn, New York, native who got her start in Chicago as a member of Johnny Littlejohn's band and as lead guitarist of the Shirley Adams Gospel Singers. She was named "Guitar Hero of the Festival" at the 1988 Chicago Blues Festival, and she's no slouch as a singer, either. Her vocal style has been described as a cross between Bonnie Raitt and Aretha Franklin.

Local bands on tonight's schedule are **Madcat's Pressure Cooker,** a top-notch local blues-rock quintet led by Ann Arbor's world-class harmonica wizard, Peter Madcat Ruth, and the **Steve Nardella Rock 'n' Roll Trio,** a roots-rock ensemble that plays fiercely cathartic, blues-drenched reworkings of rock 'n' roll and rockabilly classics and obscure gems, along with some authentic Muddy Waters and John Lee Hooker blues. Each band plays an hour-long set. *9 p.m., The Blind Pig, 208 S. First. Tickets $12.50 in advance at The Blind Pig, the Michigan Union Ticket Office, and all other Ticketmaster outlets; cover charge at the door to be announced. To charge by phone, call 763-TKTS. For information, call 996-8555.*

FILMS

CG. "Fritz the Cat" (Ralph Bakshi, 1972). X-rated animation from the swinging 60s. Location to be announced, 7, 8:30, & 10 p.m. **"Women on the Verge of a Nervous Breakdown"** (Pedro Almodovar, 1989). Through September 9. Carmen Mauras, Antonio Banderas. Mich., 7:30 p.m. **"Dangerous Liaisons"** (Stephen Frears, 1989). Through September 9. Glenn Close, John Malkovich. Mich., 9:30 p.m. **U-M Center for Japanese Studies. "The Water Magician"** (Kenji Mizoguchi, 1933). Story of a young carnival performer in love with a law student. Japanese, subtitles. FREE. Lorch, 7 p.m. **AAFC. "Three Stooges Comedies."** MLB 4; 7 & 10:20 p.m. **"Gumby and Friends."** MLB 4; 8:30 p.m.

9 SATURDAY

The Silver Gallup: University Musical Society and Huron Services for Youth. Seven-member teams compete in this swimming, running, biking, and canoeing relay which begins at Silver Lake and finishes in Gallup Park. Proceeds benefit Huron Services for Youth and Cheers! Concerts for Kids, a division of the University Musical Society. *7 a.m., Silver Lake, Pinckney Recreation Area. $15 per person before Sept. 7. Preregistration required. 662-4226.*

★ 4th Annual "Bike for Burns": National Institute for Burn Medicine. Bikers have their choice of three scenic area routes, earning money per mile for the Ann Arbor-based National Institute for Burn Medicine's burn prevention programs. The short course is 10 miles; the regular course, 30 miles; and the long course, 100 miles. Participants may ride part or all of any course. All bikers receive a T-shirt; other awards, such as bicycle helmets and local restaurant gift certificates, go to top pledge earners. Teams of 10, 20, or more can arrange for team T-shirts and take part in friendly competition. *Anytime between 7 a.m. and 5 p.m. (register by 9 a.m. for regular and long courses, by 2 p.m. for short course). Ann Arbor Airport, 801 Airport Drive (off S. State south of I-94). Free. For pledge forms or to set up teams, call 769-9000.*

"Treasure Sale": U-M Sara Browne Smith Alumnae Group. Also, September 10. A wide variety of items donated by the group's 200 members and their friends, including antiques, collectibles, glass, jewelry, appliances, kitchenware, cookbooks, furniture, household goods, office items, and more. Proceeds go to scholarships for U-M students. *9 a.m.–4 p.m., 2032 Hall St. (off Winchell from Brockman south of Stadium). Free admission. 663–2379.*

Quaker Yard Sale: Ann Arbor Friends Meeting. A wide range of used furniture, appliances, toys, clothing, office supplies, arts & crafts, and more. Proceeds go to the Friends' sanctuary fund. *9 a.m.–5 p.m., Friends Center, 1416 Hill St. Free admission. 761–7435.*

Kiwanis Rummage Sale. See 8 Friday. 9 a.m.–4 p.m.

★ **Country Fair: Wiard's Orchards.** See 2 Saturday. 9 a.m.–6 p.m.

The U-M student comedy ensemble Just Kidding kicks off a 9-month national tour with "Where's My Thermos?," an evening of comedy sketches, at the Power Center, Sept. 9. The last chance to see these perhaps-soon-to-be-famous comedians before they hit the road.

★ **Open Weekend: U-M Sailing Club.** Also, September 10, 16, & 17. All invited to join in the fun at the sailing club's facility on Baseline Lake, 20 minutes north of Ann Arbor. Sailing and windsurfing lessons, racing, swimming, volleyball, potlucks, and more. *10 a.m.–5 p.m., Baseline Lake (from Huron River Dr., go north on Mast Rd. to Strawberry Lake Rd. Go west 1.1 miles to club driveway on right). Free. (Club dues range from $30 to $85 depending on length of term and student status.) 426–4299.*

★ **"Garden Terraces, Part II": Project Grow.** All invited to help Ed Kobrinski finish work on a natural terrace surrounding the waterpond in Project Grow's demonstration garden. Participants also learn how to make a beautiful, low-maintenance natural garden terrace in their own yards. Dress for garden work. *10 a.m., Leslie Science Center, 1831 Traver Rd. Free. 996–3169.*

★ **Ya'ssoo Greek Festival: St. Nicholas Greek Church/Main Street Area Merchants' Association.** See 8 Friday. 10 a.m.–11 p.m.

"Autumn Stars"/"The Mars Show": U-M Exhibit Museum Planetarium. See 2 Saturday. 10:30 & 11:30 a.m. ("Autumn Stars"), 2, 3, & 4 p.m. ("The Mars Show").

★ **"Calphalon Introductory Special": Kitchen Port.** A Calphalon representative demonstrates the use of the one-quart saute pan, on sale for $29.99 (normally $64) today only at Kitchen Port. Free recipe booklet and Dormond cleanser with purchase of the pan. *11 a.m.–noon, Kitchen Port (Kerrytown). Free. 665–9188.*

★ **"The Art of Paella Making": Zingerman's.** See 8 Friday. 11 a.m.–3 p.m. Also, a special paella dinner prepared by Chef Buendia this evening on Zingerman's patio. Price to be announced; reservations required by calling 663–3400.

★ **"Make a Card for Grandparents' Day": Jacobson's.** Children can create their own special greeting cards at activity tables set up in the department store. Grandparents' Day is tomorrow (September 10). Materials and refreshments provided. *Noon–1 p.m., Children's Floor, Jacobson's, 612 E. Liberty. Free. 769–7600.*

★ **Open House: Young People's Theater.** Open house for youths ages 6-18 interested in participating in the fall season of Young People's Theater. Prospective participants and parents are invited to stop by to collect information on auditions, view videotapes of past performances and workshops, and meet with artist-in-residence Sasha

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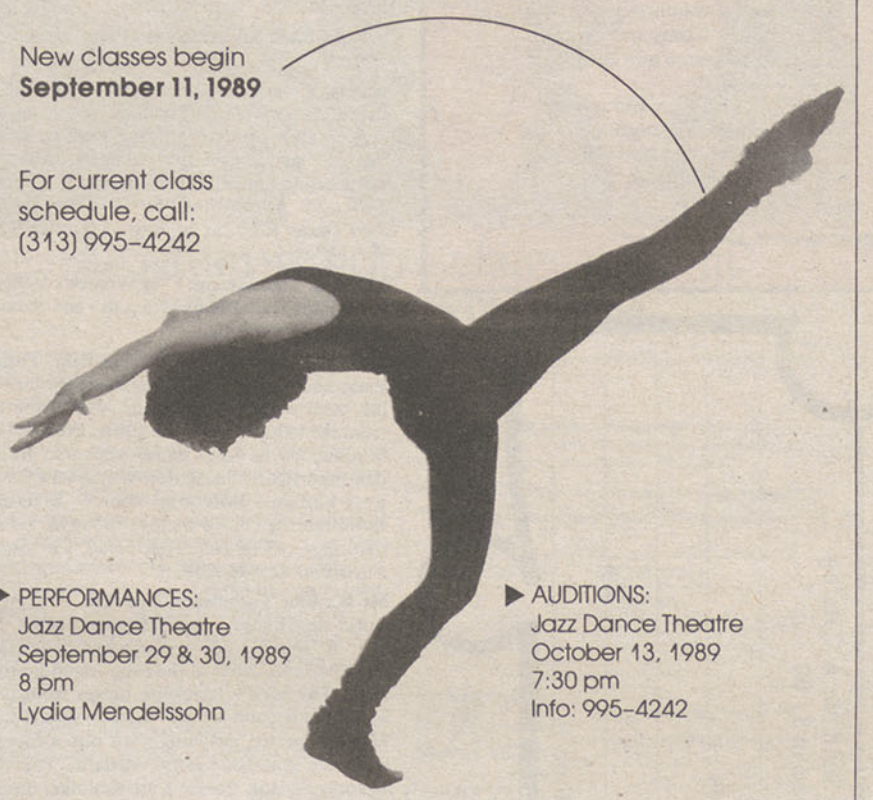

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Lydia Mendelssohn

▶ AUDITIONS:
Jazz Dance Theatre
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7:30 pm
Info: 995–4242

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★**"Rolfing and Its Benefits:" The Parkway Center.** Lecture/demonstration by local certified rolfer Jeff Belanger. Rolfing is a system of body work that uses soft tissue manipulation to restore balance to the body and permit greater ease and freedom of movement. *1 p.m., The Parkway Center, 2345 S. Huron Pkwy. Free. 973-6898.*

★**"Smocking": Whole Cloth.** Sewing demonstration by local sewing instructor Ann Whitney. *1:30-3:30 p.m., Whole Cloth, 206 S. Fourth Ave. Free. 668-8028.*

★**Rona Blue: North Campus Plaza.** See 1 Friday. 2-4 p.m.

Annual Corn Roast: Ann Arbor Ski Club. Activities include volleyball and square dancing. Corn and beverages provided; bring meat to grill. All members and prospective members invited (club membership limited to persons age 21 and older). *3-10 p.m., Knights of Columbus Picnic Grounds, 3991 Dexter Rd. (1/2 mi. west of Wagner Rd.) $4. 761-3419.*

Michigan Tournament: U-M Women's Volleyball. See 8 Friday. Consolation (6 p.m.) and championship (8 p.m.) matches.

Ballroom Dancing Night: Pittsfield Township Parks and Recreation Department. Ballroom dancing from waltzes to rhumbas, with taped music from the 1930s through the 1980s. Preceded by an introduction to basic dance steps and ballroom dancing styles by Sue Baries, Washtenaw County's best-known ballroom dance instructor. Refreshments. *7-8 p.m. (instruction), 8-10 p.m. (dancing), Pittsfield Twp. Hall, S. State at Ellsworth. $2. 996-3056.*

Mr B's Blue Turbulence: The Ark. Ann Arbor's world-class boogie-woogie & blues pianist, Mark "Mr. B" Braun, leads this 8-piece big band that was a big hit in its debut at the Frog Island Festival in June. The band's repertoire ranges from prewar boogie, blues, and jazz standards to several sterling Mr. B originals, including some pieces co-written with ace guitarist George Bedard. The lineup features Bedard, bassist Kurt Krahnke, drummer Andy Conlin, tenor saxophonist Peter Klaver, Sun Messengers Rick Steiger on baritone sax and Johnny Paxton on trombone, and a trumpeter to be announced. Most of the band members appear on Mr. B's latest LP, "Partners in Time," a collaboration with the late Detroit bebop legend, drummer J. C. Heard. Opening act is a solo performance by **Steve Nardella,** Ann Arbor's most passionate and compelling roots-rocker. His solo sets include a version of "Trying to Get to You" that would make Elvis sit up in his grave. (Nardella, Bedard, and Conlin head over to The Blind Pig after this show to appear in a revamped version of the Silvertones as part of the Pig's "Grand Reopening" weekend. See below.) *7:30 & 10 p.m., The Ark, 637½ S. Main. Tickets $12.75 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

Swingin' A's Square Dance Club. Also, September 23. All experienced dancers invited. With caller Dave Walker. *8-11 p.m., Forsythe Middle School, 1655 Newport Rd. $6 per couple. 665-2593.*

"Favorites from Five Years": Kerrytown Concert House. The Kerrytown Concert House throws a grand musical party to celebrate its fifth birthday. The evening features highlights from the past five years of concert seasons, and promises virtuosic musical displays. Performers include baritone **Leslie Guinn,** pianists **Michele Cooker** and **Penelope Crawford,** oboist **Harry Sargous,** and KCH director and founder **Deanna Relyea,** mezzo-soprano. A champagne and wine reception follows. *8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $20 & $30. Reservations suggested. 769-2999.*

"Where's My Thermos?": Just Kidding. This ensemble of U-M Comedy Company alumni has been performing to full houses at colleges around the state for the past year, and tonight's show kicks off a national tour that will last through April. Their program features Saturday Night Live-style sketches sending up everything from college classes and heavy metal music to horror movies and Shakespeare. *8 p.m., Power Center. Tickets $5 in advance at the Michigan Union Ticket Office and at the door. To charge by phone, call 763-TKTS.*

"Greater Tuna": EMU Players. See 8 Friday. 8 p.m.

"Godspell": Performance Network. See 1 Friday. 8 p.m.

MainStreet Comedy Showcase. See 8 Friday. 8:30 & 11 p.m.

Code Red: Heidelberg Restaurant. See 1 Friday. 8:30 p.m.

Grand Reopening Weekend: The Blind Pig. See 8 Friday. Tonight's headliner is **Clarence "Gatemouth" Brown,** a 63-year-old blues veteran whose music blends elements of a variety of musical idioms, from blues and country to western swing, soul, and rock 'n' roll. Dubbed "the high priest of Texas swing," Brown is known for his incisive guitar playing, his frantic fiddling, and his smoky, urgent vocals. Tonight's other special attraction is a revamped version of the **Silvertones,** a legend in local music circles that had a lot to do with making Ann Arbor in the 70s a mecca for fans of blues-based roots-rock. The lineup tonight includes two original Silvertones, guitarist George Bedard and guitarist and blues harpist Steve Nardella, along with two of Nardella's current bandmates, drummer Andy Conlin and bassist Keith Herber. Tonight's show also features sets by **Madcat's Pressure Cooker** and **Joanna Connor and the Bluesmasters** (see 8 Friday listing). 9 p.m.

Athletic-minded dogs and their owners line up at the starting line Sept. 10 for the Humane Society's Tail Wagger and Fun Run.

FILMS

CG. "Rebecca" (Alfred Hitchcock, 1940). Classic adaptation of the novel by Daphne du Maurier. Laurence Olivier, Joan Fontaine. See Flicks. Location to be announced, 7 p.m. **"Notorious"** (Alfred Hitchcock, 1946). Cary Grant, Ingrid Bergman, Claude Rains. Location to be announced, 9:25 p.m. **HILL. "Harold and Maude"** (Hal Ashby, 1972). Bud Cort, Ruth Gordon. This black comedy about the romance between a teenager and a senior citizen is a cult classic. Hillel, 9:30 p.m. **MTF. "Casablanca"** (Michael Curtiz, 1942). Through September 10. Humphrey Bogart, Ingrid Bergman, Claude Rains, Peter Lorre, Sidney Greenstreet. Mich., 5:15 & 11:50 p.m. **"Women on the Verge of a Nervous Breakdown"** (Pedro Almodovar, 1989). Carmen Maura, Antonio Banderas. Mich., 7:25 p.m. **"Dangerous Liaisons"** (Stephen Frears, 1989). Glenn Close, John Malkovich. Mich., 9:30 p.m. **AAFC. "Bus Stop"** (Joshua Logan, 1956). Marilyn Monroe, Don Murray. Adaptation of the William Inge play. AH-A, 7 p.m. **"Vertigo"** (Alfred Hitchcock, 1958). Jimmy Stewart, Kim Novak. AH-A, 8:45 p.m.

10 SUNDAY

Tail Wagger 10-km and 1-Mile Fun Runs: Humane Society of Huron Valley/Pro Energy Pet Foods. A 1-mile fun run with your dog and two 10-km runs, one a sanctioned road race for solo runners and one for runners with their dogs. Trophies for overall male and female winners of each race; prizes for top three finishers in various age divisions of each event. Gifts for all participants. Proceeds to benefit the Humane Society animals. *8 a.m. (1-mile fun run), 8:30 a.m. (10-km road race), 9:30 a.m. (10-km run with dogs), Humane Society, 3100 Cherry Hill Rd. (off Plymouth). $10 before September 1; $12 after September 1. 662-5545.*

★**"Early Oktoberfest Ride": Ann Arbor Bicycle Touring Society.** Slow-paced 30-mile ride to Hamburg for brunch at a restaurant. *9 a.m. Meet at Wheeler Park, Depot St. at N. Fourth Ave. Free. 437-5067, 994-0044.*

★**Country Fair: Wiard's Orchards.** See 2 Saturday. 9 a.m.-6 p.m.

★**"Quality of Life in U-Uism": Unitarian Church Adult Forum.** Informal talk by Pastor Ken Phifer on living as a Unitarian Universalist. *9:30 a.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free. 973-5688.*

★ **"Development of Downtown Ann Arbor": Ann Arbor Unitarian Fellowship.** Talk by Doris Preston, a former Ann Arbor city council member who spearheaded the development and adoption of the city's official downtown plan. *10 a.m., Burns Park Community Center, 1320 Baldwin. Free. 971-8638.*

★ **"After the Burn": Washtenaw County Parks and Recreation Nature Walk.** Entertaining tour guide Matt Heumann explains the benefits of fire on a tour of the Independence Lake Prairie, purposely set on fire by volunteers last spring. *10 a.m., Independence Lake, 3200 Jennings Rd., Webster Twp. (Follow signs from Six Mile Rd. exit off US 23.) Free. 971-6337.*

★ **U-M Field Hockey vs. James Madison.** *10 a.m., outdoor football practice turf or inside the football bldg. (depending on weather). Free. 763-2159.*

★ **Potluck Brunch: Jewish Community Center Singles.** Bring a vegetarian dish to pass. All singles ages 40 and older are invited. *10:30 a.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971-0990.*

"Treasure Sale": U-M Sara Browne Smith Alumnae Group. See 9 Saturday. Noon-4 p.m.

★ **Open House: Ann Arbor Police Department.** Uniformed officers lead tours of the AAPD facilities in City Hall. Also, police displays and refreshments. *12:30-5:30 p.m., City Hall, 1st floor. Free. 994-1612.*

Second Sunday Old House Clinic: Ann Arbor Area Preservation Alliance. Workshop on **"Arts & Crafts Interiors"** presented by Detroit Institute of Arts assistant curator Sarah Hufford, who recently worked on the DIA exhibit, "The Art That Is Life: The Arts & Crafts Movement in America, 1875-1920." Seventh in a series of 10 monthly workshops on various maintenance issues of interest to owners of old houses. Last year's workshop series was a huge success. The Preservation Alliance is a task force spawned by Ann Arbor Area 2000. *2 p.m., Leslie Science Center, 1831 Traver Rd. Tickets $4 in advance and (if available) at the door. For advance tickets send a check payable to A3PA and a SASE to 616 Brooks St., 48103. For information, call Mary Jo Wholihan at 665-2112.*

★ **"Computer Secrets of Musical Sound Waves": U-M Stearns Collection Scientists in Music Series.** Lecture by U-M physics professor Gabriel Weinreich, noted for his studies of violin and piano sound waves. *2 p.m., U-M School of Music Recital Hall, Baits Dr. (off Broadway), North Campus. Free. 763-4389, 763-8293.*

★ **Open Weekend: U-M Sailing Club.** See 9 Saturday. 2 p.m.-5 p.m.

"The Mars Show": U-M Exhibit Museum Planetarium. See 2 Saturday. 2, 3, & 4 p.m.

"Jim Harrison, Dan Gerber, and Russell Chatham: Readings from Recent Releases": Kerrytown Concert House. These three longtime friends appear together for the first time in a public reading of their works. While their individual voices and styles are distinctly different, all three celebrate nature and the outdoor life, and their creative lives have long been intertwined. Harrison and Gerber co-founded the poetry journal *Sumac* in the late 1960s. Harrison and Chatham were introduced by novelist Tom McGuane in the 1970s, and Chatham's artwork decorated the covers of Harrison's early books. (Coincidentally, McGuane is also in town this month. See 19 Tuesday listing.) Harrison and Gerber now live in Michigan, while Chatham lives in Montana. All three have books coming out from the Livingston, Montana-based Clark City Press this fall.

A poet and novelist known for a "macho" style of writing that often refers to the Vietnam War, Harrison reads from *The Theory & Practice of Rivers* and *New Poems*. Gerber reads lyrical tales of the country from his collection *Grass Fires*. A painter, sportsman, and journalist, Chatham reads essays from his books *Silent Seasons* and *Dark Waters*. *4 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $15. Reservations suggested. 769-2999.*

★ **Mass Meeting: U-M Gilbert & Sullivan Society.** All invited to participate in UMGASS's December production of "The Sorcerer." Technical and organizational workers of all kinds needed. Parts open for singers and actors. Sign up tonight for an audition. *8 p.m., Michigan League Henderson Room. Free. 761-7855.*

★ **Israeli Dancing: Jewish Community Center.** See 3 Sunday. 4:30-6 p.m. (elementary schoolchildren) & 8:30-10 p.m. (adults).

"Summer Blow-Out": Jewish Community Center Outing Club/Hillel/U-M Jewish Gard Group. All singles in their 20s and 30s are invited to a picnic at

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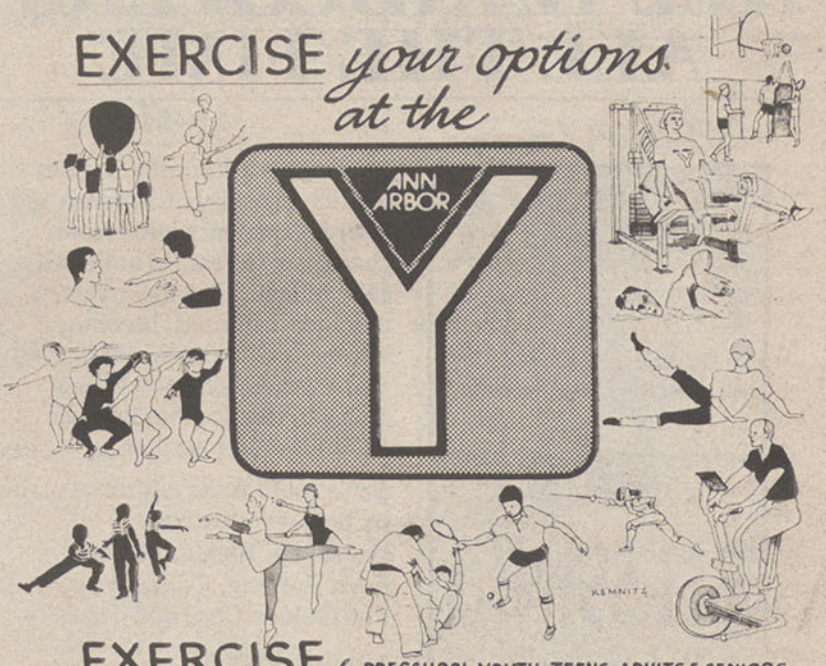

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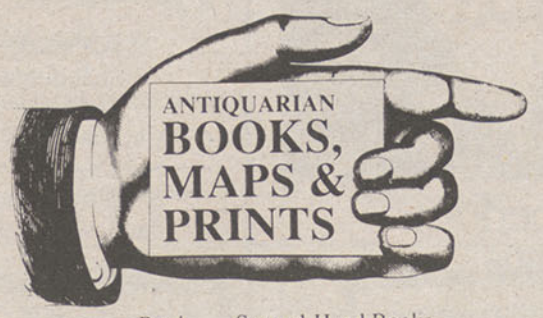

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An Ann Arbor favorite, Canadian singer/songwriter Ferron returns to The Ark for two shows, Sept. 10 at 7:30 & 10 p.m.

West Park. Kosher hot dogs, buns, and beverages provided. Bring a dish to pass. Rain date: September 17. *5 p.m., West Park shelter, Chapin St. off Huron. $3 donation. 971–0990, 769–0500.*

★ **Bible Class: School of Metaphysics.** First in a series of three weekly classes exploring a metaphysical approach to interpreting the Bible. *6:30–7:30 p.m., School of Metaphysics, 719 W. Michigan Ave., Ypsilanti. Free. 482–9600.*

★ **Bi-Weekly Meeting: Huron Valley Greens.** Also, September 24. The Greens are a political organization that works on integrating the issues of ecologically sound living, grass-roots democracy, social equality, and justice. All invited. *6:30 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free. 663–0003.*

"Godspell": Performance Network. See 1 Friday. 6:30 p.m.

Ferron: The Ark. One of the brightest young folk artists around, this Canadian singer/songwriter sings in a clear, quirky, passionate alto with a spiky conversational edge. She also writes searching personal songs with hauntingly beautiful melodies and lyrics inscribed in a language as taut and reverberant as the emotions it expresses. A longtime Ann Arbor favorite. *7:30 & 10 p.m., The Ark, 637½ S. Main. Tickets $10.75 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

FILMS

U-M Film/Video Studies Program Film Classics Series. "The Bicycle Thief" (Vittorio de Sica, 1948). Simple, moving tale of a working-class man whose job depends on his bicycle, and his search for it when it is stolen. See Flicks. Italian, subtitles. Preceded by the Laurel and Hardy comedy short **"Big Business"** (1929). FREE. Lorch, 7 p.m. **MTF. "Peter Pan"** (Walt Disney, 1953). Also, September 24. Peter, Wendy, Tinker Bell. Mich., 5 p.m. **"Casablanca"** (Michael Curtiz, 1942). Ingrid Bergman, Humphrey Bogart, Claude Rains, Peter Lorre, Sidney Greenstreet. Mich., 7 p.m. **"Kung Fu Master"** (Agnes Varda, 1989). Through September 16. Story of an unusual love affair between a teenaged video-game enthusiast and an older woman. French, subtitles. Mich., 9 p.m.

11 MONDAY

Artspace Registration: Michigan Guild of Artists and Artisans. Registration opens today for 6-week classes to start in October. Offerings include photography, life drawing, ceramics, silk screening, watercolor, and graphic design. *Mon.–Fri. 9 a.m.–5 p.m., MGAA office, 118 N. Fourth Ave., or Michigan Union Ticket Office. Fees vary. 662–3382.*

★ **Storytimes Registration: Ann Arbor Public Library Youth Department.** Storytimes sessions for preschoolers ages 3 and older begin the week of September 24 and run through the week of October 29 at all three branches of the library. Registration (in person or by phone) is required for the storytimes sessions at the Northeast Branch (Tuesdays 2:30–3 p.m. or Thursdays 9:30–10 a.m.), the Loving Branch (Wednesdays 9:30–10 a.m. or 2–2:30 p.m.), and the West Branch (Tuesdays 9:30–10 a.m. or 1:30–2 p.m.). Registration is not required for the storytimes at the main library (Tuesdays 6:30–7 p.m. & Thursdays 4–4:30 p.m.), which are offered on a drop-in basis. These storytimes are more loosely structured than those for the 2-year-olds (see 14 Thursday listing), with longer stories. An adult must be present in the library but need not attend. *9 a.m., Ann Arbor Public Library. 996–3180 (Northeast Branch in Plymouth Mall); 994–2353 (Loving Branch, 3042 Creek Drive); and 994–1674 (West Branch in Westgate shopping center). Free. 994–2345 (main library).*

★ **Weekly Rehearsal: Women's Chamber Chorus.** Every Monday. All invited to join this independent group of local women to sing a variety of music, from Bach to Hungarian folk songs and Disney tunes. No special training necessary. *10–11:15 a.m., Reorganized Church of Jesus Christ of Latter Day Saints, 520 W. Jefferson at Fourth St. Free. 663–8748, 665–8287.*

★ **Bridge Lessons: Jewish Community Center.** Every Monday. JCC members offer bridge lessons to players of all levels. *12:30–2:30 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971–0990.*

★ **Weekend Recovery Ride: Ann Arbor Bicycle Touring Society.** Every Monday. Fast/moderate-paced 20-mile ride. *6:15 p.m. Meet at 1912 Covington Rd. (off Scio Church Rd., a couple of blocks east of I-94). Free. 663–0347, 994–0044.*

★ **Bi-Weekly Run: Ann Arbor Hash House Harriers.** Also, September 25. A local chapter of an unorthodox international running club for people who like to have fun running. Each runner's primary task is to stay on a trail, laid out by a club member, that has been deliberately designed to trick them into losing their way. The usual result is to make the fastest (lead) runners run the longest distance, so that runners of varying abilities complete the course in nearly the same time. Each run is followed by a trip to a nearby restaurant for food and drink. *6:30 p.m., location to be announced. Free. For location and information, call Anne Kirschke at 761–9457.*

★ **Washtenaw Walkers' Club: Washtenaw County Parks and Recreation Commission.** Every Monday and Wednesday (7–8 p.m.) and Tuesday and Thursday (10–11 a.m.). Brief warm-up followed by a 3- to 4-mile hike led by a WCPARC recreation specialist. Enjoyable exercise and a social occasion for walkers of all ages, mostly adults and seniors, who like to chat and mingle. *7 p.m., County Farm Park, Washtenaw at Platt. Meet in the Platt Rd. parking lot. Free. 971–6337.*

★ **Weekly Meeting: Society for Creative Anachronism.** Every Monday. Each week features a workshop on re-creating a different aspect of medieval culture, including heraldry, costuming, embroidery, and other crafts. All invited. Followed by a short business meeting. *7 p.m., location to be announced. Free. 996–4290.*

★ **Volunteer Information Session: U-M Medical Center.** Also, September 14 & 18 (different locations). All invited to learn about the wide range of volunteer opportunities at various U-M hospitals. Positions are open everywhere from the intensive care unit to the gift shop and the toddler unit, and are available seven days a week around the clock. *7 p.m., Ford Amphitheater (2nd floor), University Hospital (main hospital). Free. 936–4327.*

★ **"Trailblazers of Washtenaw": Alliance for the Mentally Ill of Washtenaw County.** Discussion of local plans to create a nonprofit psycho-social rehabilitation clubhouse to help mentally ill people redevelop skills they have lost and find jobs in the community. The program includes a 25-minute film about New York City's Fountain House, founded in 1948 as the country's first such clubhouse. The film was made by a former Fountain House mem-

ber. All invited. *7:30–9:30 p.m., Burns Park Community Center, 1320 Baldwin. Free. For information about tonight's program or about support groups for siblings and other relatives of the mentally ill, call 994–6611 or 662–0196.*

★ **Ann Arbor Recorder Society.** All beginning and advanced players of the recorder and other early instruments invited. Music and music stands provided. *7:45–9:45 p.m., Forsythe Middle School band room, 1655 Newport Rd. at Sunset. Free for first-time visitors ($25 annual dues for those who join). 994–3246, 665–5758, 769–7083.*

FILMS

MTF. "Kung Fu Master" (Agnes Varda, 1989). Through September 16. Story of an unusual love affair between a teenaged video-game enthusiast and an older woman. French, subtitles. Mich., 9 p.m.

12 TUESDAY

★ **Coffee Break and Children's Story Hour: Ann Arbor Area Neighborhood Bible Studies.** Every Tuesday. All invited to join this weekly interfaith Bible discussion over coffee. No previous Bible study required. Also, a storytelling program for children ages 3–5 and nursery care provided for children 2 and under. *10–11:30 a.m., Christian Reformed Church, 1717 Broadway. Free. 665–9318, 663–6920.*

★ **Morning Coffee: Coterie-Newcomers Club of Ann Arbor.** Informal; children welcome. Coterie is open to all women who have moved or returned to Ann Arbor within the past two years. *10 a.m.–noon. Free. For location and information, call 663–7867 or 663–2916.*

"Almost Everything You Wanted to Know About Polls and Surveys": U-M Turner Geriatric Services Distinguished Lecturer Series. Lecture by U-M communications professor Michael Traugott. First in a series of seven monthly lectures. Other speakers in the series include U-M public health professor Isadore Bernstein (October 24), former UAW president and U. S. Ambassador to China Leonard Woodcock (November 7), Federal Reserve Bank of Detroit training specialist Barbara Levine (December 5), Gerald Ford Library director Frank Mackman (January 16), U-M law professor T. Alexander Aleinikoff (March 6), and U-M oceanic and atmospheric sciences professor Donald Portman (April 3). *10–11:30 a.m., Kellogg Eye Center Auditorium, 990 Wall St. $10 for the entire series. For tickets, call 764–2556.*

An irrepressible trio that has revitalized the genre of cowboy swing, Riders in the Sky includes two former Ann Arborites: from left, Fred "Too Slim" Labour and Doug "Ranger Doug" Green. Woody Paul rounds out the group with his fancy lariat work. You can see them at The Ark, Sept. 12.

"Recession: At Last?": Trustcorp Lunch & Learn. Talk by U-M economics professor emeritus **Paul McCracken**, who served as chairman of President Nixon's Council of Economic Advisors. This prestigious community lecture series generally presents well-prepared, insightful talks, and it offers a chance to meet a variety of people (including many community leaders) at lunch. Followed by a question-and-answer period. *Noon, Campus Inn. $8 (includes lunch). Reservations required by September 8. 747–7744.*

★ **"The Emergency in China": International Forum Speaker Series (U-M International Center/ Ecumenical Campus Center).** Also, September 19 & 26 (different speakers). Talk by U-M student Linan Liu, a leader of the Chinese Student Solidarity Union Emergency Action Committee. *Noon, U-M International Center, 603 E. Madison. Free. 662–5529.*

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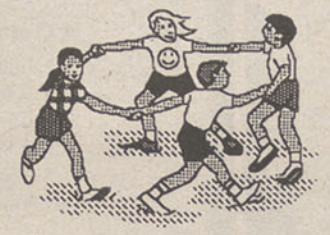

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Fall: September 30, - November 18, 1989

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Monday - Friday from 8:30am-4:30pm and Wednesday evening, from 4:30-8:00pm.

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- **Divorce and Beyond**
  12 week series
  Sept. 27–Dec. 20
- **TARGET: Jobs for Women**
  4 week sessions beginning
  Sept. 12, Oct. 17, Nov. 28
- **Facing the Holidays Alone**
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- **Working through Guilt & Anger**
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Africa: Yesterday, Today, Tomorrow
From Ouagadougou to Qacha's Nek; Peoples, Cultures & Ethnicity; Education & Environment; Leadership Problems in Africa; African Society through the Prism of Fiction; Africa in the 21st Century-Past, Present & Prospectives
Thursdays, 10:00 to 11:30 a.m. $20 per person, $35 per couple for series.

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Almost Everything you wanted to know about Polls & Surveys; Environmental Chemicals & Human Health-Science & Politics; China-U.S. Relations; Conflict Resolution; Electoral Politics: Governing the country during the 1990s; Immigration Policy: an Agenda for the 1990s; The Greenhouse Effect & the Ozone Problem
Tuesdays, 10 to 11:30 a.m. $10 for series.

September 13
The Art of Watercolor
Wednesday, 1:30 to 3:30 p.m. Free.

November 2
The Sign of the Shell
Medieval Pilgrimages through France & Spain
Thursday, 1:30 to 3:30 p.m. $3.00.

November/December Weekly
Studies of Religion in Society
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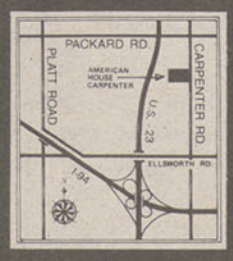

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If you are interested in learning more about our program, contact us to make a reservation for the next free orientation session on Monday, September 11th at 5:30 p.m. and Monday, October 9th at 5:30 p.m. There is no obligation and we assure you that the information you receive will be useful in your future efforts to lose or maintain weight. (Call for additional orientation dates and times.)

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★ **Weekly Meeting: Jugglers of Ann Arbor.** See 5 Tuesday. 5:30 p.m.-dark.

Annual Membership Dinner and Meeting: American Business Women's Association. All women invited to meet other professionals and learn about the association's networking and fund-raising activities. Includes dinner and a talk by U-M education professor Curtis Vanvoorhees, a nationally known motivational speaker. *6-9 p.m. (Dinner served at 6:30.) Weber's Inn, 3050 Jackson Rd. $12. Reservations suggested. 665-4673.*

★ **Speed Workout: Ann Arbor Track Club.** See 5 Tuesday. 6:30 p.m.

★ **Mark and Lori Carouthers: Apostolic Faith Church.** A concert of Christian music by this nationally acclaimed duo from Jacksonville, Texas. *7 p.m., Apostolic Faith Church, 6400 Textile (west of Stoney Creek), Ypsilanti. Free. 482-6336.*

★ **Monthly Meeting: Ann Arbor Magicians Club.** All amateur and professional magicians invited to discuss and practice principles of illusion. Beginners welcome. *7 p.m., location to be announced. Free ($10 annual dues for those who join). For information and location, call 994-0291.*

★ **Monthly Meeting: 4-H Challenge Club.** Open to youths in grades 7-12, this club focuses on nature study and outdoor adventure, including winter camping, rock climbing, caving, backpacking, and canoeing. Monthly meetings are used to plan trips and practice skills. Youths must be accompanied by a parent at their first meeting. *7-9 p.m., Washtenaw County Cooperative Extension Office, 4133 Washtenaw (entrance on Hogback). Free. For information, call 4-H youth agent Janet Everingham at 971-0079.*

★ **Annual Washtenaw County Hunger Walk Recruitment Rally: Interfaith Council for Peace and Justice.** All invited to see a film on hunger in the Philippines and hear speakers from Church World Service and the new Women in Transition House in Ann Arbor. The aim is to raise awareness for the 15th annual Hunger Walk on October 15. *7 p.m., Memorial Christian Church, 730 Tappan (corner of Hill). Free. 663-1870.*

★ **General Meeting: Ann Arbor-Washtenaw National Organization for Women.** All invited to learn about NOW's local activities. *7 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free. 995-5494.*

★ **"Slides of the American West": Ann Arbor Camera Club Bi-Weekly Meeting.** Camera Club member Fran Fisher presents **"Slides of the American West."** Also, club members show recent slides. Refreshments. All invited. *7:30 p.m., Forsythe Middle School, room 310, 1655 Newport Rd. Free. ($7.50 annual dues for those who join.) 663-3763, 665-6597.*

★ **General Meeting: Embroiderers' Guild of America.** Stitchers of all abilities and interests invited to bring their own projects and learn about Guild activities. *7:30 p.m., First Presbyterian Church, 1432 Washtenaw. Free to first-time visitors. ($25 annual dues for Guild membership.) 769-7161.*

★ **"Starting from Scratch": Huron Valley Rose Society Monthly Meeting.** Gary Hausman speaks on his experience of establishing new rose beds. Members should bring plants for a bench show. New members welcome. *7:30 p.m., Matthaei Botanical Gardens, 1800 Dixboro Rd. Free. 663-6856.*

★ **"The Principles and Practice of Tibetan Buddhism": Jewel Heart.** Informal talk by Alexander Berzin, a Harvard Ph.D. who has translated major Tibetan works into English and studied several years with Tibetan Buddhist masters, including the Dalai Lama. Berzin presents a second talk tomorrow (see listing). *7:30 p.m., Friends Meeting House, 1420 Hill St. Free; donations accepted. 994-3387.*

Riders in the Sky: The Ark. This innovative, often comical Nashville-based trio of ace musicians has revitalized the genre of western cowboy swing. Their repertoire includes cowboy folk songs, western ballads, old-time fiddle pieces, some jazz numbers, virtuoso yodels, and even a few rope tricks. Longtime cult favorites, they began reaching a wider audience in the mid-80s through their weekly appearances on the Nashville cable network. Two members are former Ann Arborites: Doug Green worked the counter at Herb David's in the early 60s before leaving to join bluegrass legend Bill Monroe, and Fred Labour is the former *Michigan Daily* staff writer who spoofingly started the "Paul Is Dead" rumor that the rest of the world took seriously. *7:30 & 10 p.m., The Ark, 637½ S. Main. Tickets $10.75 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

★ **Membership Meeting: Simcha Hadassah.** Simcha Hadassah, the young Jewish women's group of Ann Arbor Hadassah, invites all Jewish women 18 and older to an evening of wine, cheese, and conversation. New members welcome. *7:45 p.m., 3865 Waldenwood (off Glazier Way between Green and Earhart Rds.). Free. For a ride to the meeting, call Pamela Kon (994-1048) or Nancy Goldstein (663-6456).*

★ **Weekly Meeting: Time and Relative Dimensions in Ann Arbor.** Every Tuesday. All invited to watch videos of "Doctor Who," a syndicated British sci-fi TV program shown locally on Channel 56 in Detroit. On alternate weeks, the group presents episodes from other popular British TV shows, including "Blake's 7," "Yes, Minister," "The Prisoner," "The Avengers," "Fawlty Towers," "Dangermouse." Also, discussion of these shows. The club publishes an annual fanzine, *The Console Room,* and hosts special events one or two Saturdays each semester. *8 p.m., Dennison Bldg., room 296, 501 East University. Doors open at 7:30 p.m. Free. 764-2901, 662-3508.*

Ann Arbor Singles Ballroom Dancers. See 5 Tuesday. 8:30 p.m.

Open Mike: MainStreet Comedy Showcase. See 5 Tuesday. 8:30 p.m.

FILMS

MTF. "Stagecoach" (John Ford, 1939). Also, September 13. John Wayne, Claire Trevor, Thomas Mitchell. Mich., 7 p.m. **"Kung Fu Master"** (Agnes Varda, 1989). Through September 16. Story of an unusual love affair between a teenaged video-game enthusiast and an older woman. French, subtitles. Mich., 9 p.m.

13 WEDNESDAY

★ **"Housing in the Downtown": Lively Downtown Task Force (Ann Arbor Area 2000).** Also, September 27. All invited to join an informal discussion of what kinds of new housing people would like to see downtown. *8-9:30 a.m., Ann Arbor "Y" Conference Room, 350 S. Fifth Ave. at William. Free. For information, call Carolyn White at 663-0536 or David Kwan at 769-2700.*

★ **Open House: Gymboree.** A chance for children and their parents to learn about Gymboree's winter programs for children ages 3 months to 4 years. Visitors try out more than 30 pieces of equipment in the course of exercise activities, games, and songs designed to enhance early learning, physical fitness, and socializing skills. *9:30 a.m. & 6 p.m. (children ages 3-14 months), 10:15 a.m. & 6:30 p.m. (children ages 15-24 months), 10:45 a.m. & 7 p.m. (children ages 2-4 years), Westside United Methodist Church, 900 S. Seventh St. (north of Pauline). Free. 464-8880.*

★ **Mothersing: Mothersong/Ann Arbor Mothers' Center.** Local mothers gather to socialize and weave their voices in songs celebrating birth, nurturance, and mothering. Children and grandmothers welcome. Bring snacks and beverage. *10:30 a.m.-noon or 1 p.m., West Park playground, Chapin St. entrance. Free. 973-7245, 761-2974.*

★ **"Pot Stickers & Quick Ravioli": Kitchen Port.** Kitchen Port's Julie Lewis tells how to cook up these hearty meals. *Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

★ **"A Nontraditional Perspective on the Undergraduate Experience": U-M Center for Continuing Education of Women.** Discussion group to help ease the academic re-entry process for returning or older women students. *Noon-1:30 p.m., U-M Center for Continuing Education of Women, 350 S. Thayer St. Free. 763-7080.*

★ **Auditions for "Fiddler on the Roof": Washtenaw Community College Players.** All members of the community are invited to join WCC students in auditioning for a part in the December production, to be directed by WCC drama professor William Devereaux. Actors, singers, and technical assistants needed. *1-3 p.m., Washtenaw Community College Theater, 4800 E. Huron River Dr. Free. 434-6138, 973-3625.*

★ **"The Art of Watercolor": U-M Turner Geriatric Services.** Slide-illustrated lecture by watercolorist Herbert Johe, a retired U-M architecture professor. *1:30-3:30 p.m., Kellogg Eye Center Auditorium, 990 Wall St. Free. 764-2556.*

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★**"Balancing School and Asthma": American Lung Association/U-M Medical Center Division of Pediatric Pulmonary Medicine.** Panel discussion aimed at helping parents of children with asthma communicate their child's needs to school teachers and administrators. Panelists include Huron High School nurse Yvonne Friel, Thurston School principal Janette Jackson, Lakewood School physical education instructor Bonnie Pendleton, and social worker Carol Campbell of Mott Children's Hospital. A concurrent session is held for children ages 5-12. *7-8:30 p.m., Domino's Farms Prairie House, 30 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). Free. 995-1030.*

Widely hailed as the best jazz singer of her generation, Susannah McCorkle brings her silky voice to the Kerrytown Concert House, Sept. 15 & 16.

★**Fall Membership Meeting: Ann Arbor Area League of Women Voters.** All women and men ages 18 and older are invited. A chance to learn about local, state, and national LWV activities, and to meet and talk with local members. Refreshments. *7-9 p.m., 1100 Chestnut (off Spruce from Devonshire). Free. 665-5808.*

★**"An Evening with Dr. Bernie Siegel": New Dimensions Study Group.** Videotaped lecture by physician Bernie Siegel, author of *Love, Medicine, and Miracles.* He is known for his holistic theories emphasizing the role of the mind in curing bodily ills. Discussion follows. *7:30-10 p.m., 215 N. Seventh St. (between Huron and Miller). Free, but donations requested for food and drink. 971-2584.*

★**"Transforming Anger": Jewel Heart.** Talk on using obstacles to attain a joyful mind by **Alexander Berzin** (see 12 Tuesday listing). *7:30 p.m., Friends Meeting House, 1420 Hill St. Free; donations accepted. 994-3387.*

Israeli Dancing: Hillel. Weekly dance for beginners and advanced. One hour of instruction followed by open dancing. *7:30-10 p.m., 1429 Hill St. $2. 769-0500.*

★**Friends of Nature Planning Meeting: Washtenaw County Parks & Recreation Commission.** All welcome at an organizational meeting for a new group intended to extend the scope of WCPARC's nature programs. *8 p.m., WCPARC Recreation Center, 4133 Washtenaw (off Hogback). Free. 971-6337.*

Michael Blackman: MainStreet Comedy Showcase. Also, September 14. Traditional observational humor by this Detroit comic who is just breaking into the national comedy circuit. Preceded by various opening acts. Alcohol is served. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $6 (students, $3) cover charge. 996-9080.*

FILMS

MTF. "Stagecoach" (John Ford, 1939). John Wayne, Claire Trevor, Thomas Mitchell. Mich., 7 p.m. **"Kung Fu Master"** (Agnes Varda, 1989). Through September 16. Story of an unusual love affair between a teenaged video-game enthusiast and an older woman. French, subtitles. Mich., 9 p.m.

14 THURSDAY

★**Tot Storytimes Registration: Ann Arbor Public Library.** Registration for four series (Thursdays 6:30-7 & 7:30-8 p.m. and Fridays 9:30-10 & 10:30-11 a.m.) of storytimes for 2-year-olds that

begin September 28 & 29 and run weekly through November 9 & 10. The programs include storytelling, songs, and finger plays. Each child must be accompanied by an adult who assists in the storytelling. The tot storytimes fill up almost instantly, so register early. *9 a.m.–9 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Registration must be in person; no phone registrations taken. Free. 994–2345.*

"Africa: From Ouagadougou to Qacha's Nek": U-M Turner Geriatric Services. Lecture by U-M Center for Research on Economic Development assistant director Charles Steedman. First in a series of six weekly lectures on various aspects of Africa. This month's lectures also include a talk by U-M Afro-American & African Studies professor Gracia Clark on **"Africa: Peoples, Cultures, and Ethnicity"** (September 21) and on **"Education and Environment: Whence & Whither"** (September 28) by Curtis Huff, chief of the African Branch Academic Exchange Office of the U.S. Information Agency. *10–11:30 a.m., Kellogg Eye Center Auditorium, 990 Wall St. $20 (couples, $35) for the 6-week series. Advance registration required. 764–2556.*

★ **Thursday Lunch Bunch: Jewish Community Center.** See 7 Thursday. Today: U-M Hillel Foundation assistant director Joseph Kohane discusses **"The Perception of Israel in the Academic Community."** 1:15 p.m.

★ **Volunteer Information Session: U-M Medical Center.** See 11 Monday. *4 p.m., room 2C108, University Hospital (main hospital).*

★ **"Portraits" Opening Reception: Berkshire Hilton Gallery.** Opening reception for a show of works by recent graduates of the U-M art school's MFA program. See Galleries. *4:30–6 p.m., Berkshire Hilton Gallery, 610 Hilton Blvd. (at State St. and I-94). Free. 764–0397.*

★ **All-Comers' Meet: Ann Arbor Track Club.** See 7 Thursday. 7–8:30 p.m.

★ **Mass Meeting: United Coalition Against Racism.** Talks by U-M, MSU, and Wayne State student activists on campus antiracism struggles and the potential for a statewide antiracism movement. All invited. *7 p.m., Michigan Union Anderson Rooms A–D. Free. 936–1809.*

★ **Open House: American Association of University Women.** A chance to learn about the AAUW's national, state, and local programs. The local branch sponsors more than 30 study groups on topics ranging from art and music to investment and international affairs. Also, information about the local branch's monthly meetings and annual book sale (see 22 Friday listing). Refreshments. AAUW is open to all women and men college grads who support "equity for women, education, self-development over the life span, and positive social change." *7:30–9:30 p.m., Women's City Club, 1830 Washtenaw. Free. 761–4855.*

★ **"Journeywomen": Guild House Women & Spirituality Series.** All women invited to join this gathering, led by local women's counselor Liza Bancel, to explore women's spirituality through drumming, ritual, shamanistic journeying, prayer, or healing. *7:30 p.m., Guild House, 802 Monroe. Free. 662–5189.*

★ **Informational Meeting: U-M Sailing Club.** All invited to learn about the club's sailing and windsurfing facilities and social events. *7:30 p.m., Dennison Bldg., room 120, 501 East University. Free. (Dues range from $30 to $85 depending on length of term and student status.) 426–4299.*

★ **"The New American Garden": U-M College of Architecture and Urban Planning/U-M School of Natural Resources/U-M Matthaei Botanical Gardens.** Lecture by world-renowned landscape architect **James van Sweden**, a 1959 U-M architecture grad who later attended the University of Delft and formed a landscape architecture firm with the Dutch architect Wolfgang Oehme. Van Sweden's landscapes are known for creating a natural tapestry that changes throughout the year, producing new and different garden scapes each season. He mixes exotic and native materials and makes heavy use of perennials, tall grasses, and unusual ground covers. *8 p.m., Rackham Amphitheater. Free. 764–1300.*

★ **Full Moon Paddle: Canoesport.** Meet at the Glenbrook Road campground at Pinckney Recreation Area. Details to be announced. *8 p.m., Glenbrook Rd. campground, Pinckney Recreation Area (near Half Moon State Park). Free. 996–1393, 475–1068.*

September Dances. Also, September 15 & 16. 10th annual showcase of new and repertory works by some of Ann Arbor's most talented choreographers. The unofficial kickoff of the local dance season, September Dances offers a great opportunity to get acquainted with Ann Arbor's lively and diverse modern dance scene. Kevin Clayborn per-

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forms the premiere of "Long Time Comin'," a solo by September Dances organizer **Barbara Djules Boothe** set to the classic Sam Cooke recording. Boothe joins Clayborn, Beverly Dosh, and Karen Silverberg in the premiere of her "It Isn't for the Money, and Only for a While . . .," a humorous, sometimes lyrical reflection on the relation between dancers and their audiences with music by Leos Janacek. People Dancing director **Whitley Setrakian** performs an improvisation, and Intersect Dance Theater co-director **Kiro Kopolous** is joined by Suzanne Willets and Peter Rinehart in a performance of the prologue to Intersect's work-in-progress, "Life/Light Back to Earth." **Abigale Hornby** presents a minimalist solo, "Toys-R-Us(eless)," and "Inside Out," a light, humorous sextet with music by the Doors. **Benedette Palazzolla** presents a duet for herself and Gordon VanAmberg, with an original score by Doug Carroll. **Janelle Folsom** performs her "Separatism" on a set by Benjamin Sien, and **Janine Aloisi** presents a duet to music by Mozart. *8 p.m., Performance Network, 408 W. Washington. Tickets $10 (students, $6) by reservation and at the door. 663-0681.*

Michael Blackman: MainStreet Comedy Showcase. See 13 Wednesday. 8:30 p.m.

FILMS

MTF. "Kung Fu Master" (Agnes Varda, 1989). Through September 16. Story of an unusual love affair between a teenaged video-game enthusiast and an older woman. French, subtitles. Mich., 9 p.m. **"Life of Brian"** (Terry Jones, 1979). Monty Python cult classic. Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, Michael Palin. Mich., 9:15 p.m.

15 FRIDAY

★ **Rona Blue: North Campus Plaza.** See 1 Friday. 11:30 a.m.–1:30 p.m.

Book Shop Preview Night: Friends of the Ann Arbor Public Library. A chance to get first crack at a wide variety of used books and records. Also, the 5th annual "Silent Auction" (5:30–7 p.m.), featuring such books as *The Laura Ingalls Wilder Songbook*, a signed copy of Ansel Adams's *Images, 1923–1974*, a 1929 book on *Marketing Used Cars*, and a 1st edition of Ray Bradbury's *A Medicine for Melancholy: Sally Wister's Journal*, "being a Quaker Maiden's account of her experience with officers of the Continental Army, 1777–1778."

The Book Shop was emptied last April and completely restocked for the fall. Beginning tomorrow, it is open every Saturday (10 a.m.–4 p.m.) and Sunday (1:30–4:30 p.m.) through December 3. *5:30–8:30 p.m., Ann Arbor Public Library, 343 S. Fifth Ave at William. Tonight's preview is open only to members of the Friends of the Library. New members ($3 for individuals, $5 for families) can sign up at the door after 6 p.m. 994–2333.*

★ **"Architectural Facades & Collaborative Work from Tandem Press": Alice Simsar Gallery.** Opening reception for an exhibit of work by silk-screen artist Richard Haas and prints from Tandem Press. See Galleries. *5–7:30 p.m., Alice Simsar Gallery, 301 N. Main. Free. 665–4883.*

★ **Lisa Gottlieb-Clark: Format Framing & Gallery.** Opening reception for an exhibit of collages and drawings by this local artist. See Galleries. *6–8 p.m., Format Framing & Gallery, 1123 Broadway. Free. 996–9446.*

★ **"Dreams: The Journey Within": School of Metaphysics.** Lecture by School of Metaphysics teachers on the language of dreams. *7:30–9:30 p.m., School of Metaphysics, 719 W. Michigan Ave., Ypsilanti. Free. 482–9600.*

★ **Monthly Meeting: University Lowbrow Astronomers.** Speaker and topic to be announced. All invited. *7:30 p.m., Detroit Observatory, E. Ann at Observatory. Free. 434–5668.*

★ **Square Dance Party: U-M A-Squares.** All invited for an evening of square and contra dancing. Beginners welcome; no partner necessary. Refreshments available. *7:30 p.m., First United Methodist Church, 120 S. State at Huron. Free. 437–8828.*

★ **International Folk Dancing: U-M Folk Dance Club.** Also, September 29. Instruction in Balkan, European, and Middle Eastern line and circle dances (8–9 p.m.), followed by open request dancing. Beginners welcome; no partner necessary. *8–11 p.m., Michigan Union Anderson Room. Free. 665–9618, 663–3885.*

The Philippine Madrigal Singers: U-M Philippines Alumni Association/Philippine Michigan Club of Ann Arbor. Concert performance by this internationally renowned 24-voice ensemble, whose repertoire ranges from classical to pop. *7:30 p.m., First Congregational Church, 608 E. William at S. State. Tickets $10 (students, $5) in advance and at the door. For advance ticket information, call 763–TKTS.*

Pre-Game Pep Rally and Party: Notre Dame Club of Ann Arbor. Features Notre Dame football coaches, cheerleaders, leprechaun mascot, and marching band. Also, dancing to the Easy Street Quartet. Cash bar. Raffle items include tickets to the Notre Dame-MSU game. Door prizes. Proceeds go to the Notre Dame scholarship fund to benefit local students. All invited. (Go Blue! fanatics enter at their own risk.) *8 p.m.–midnight, Ann Arbor Inn. $5 donation. 769–0856.*

The Gray Panthers will plant a tree in West Park Sept. 16 to honor the memory of Ann Bonar, a lifelong activist for social justice who founded the local chapter in 1979.

Susannah McCorkle: Kerrytown Concert House. Also, September 16. An extremely sophisticated and subtle artist, this silky-voiced cabaret singer is known for her ability to take familiar standards and fashion fresh interpretations that are often complex but always emotionally direct, and for her adventurous repertoire that ranges from Armstrong and Ellington to David Frishberg and Gerry Mulligan. The youngest singer ever to be included in the Smithsonian's "Popular Music" record series, she's been widely hailed as the best female jazz singer of her generation. "She is one of those rare singers who, without being the least bit pretentious, turns pop material into art song," says a *New York Times* critic. Her latest LP, "No More Blues," is highlighted by revelatory treatments of "Fascinatin' Rhythm," "P.S. I Love You," and the title song, a salsa classic. Reception follows. *8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $10 (assigned seats, $15). Reservations suggested. 769–2999.*

September Dances. See 14 Thursday. 8 p.m.

Tim Cavanaugh: MainStreet Comedy Showcase. Also, September 16. This Chicago comic is known for his whimsical, witty observational humor and his song parodies, including a musical pitch for "Ukranian Uranium Bread." Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $12 (students, $6 for late show only) cover charge. 996–9080.*

Code Red: Heidelberg Restaurant. See 1 Friday. 8:30 p.m.

Commander Cody Band: The Blind Pig. Longtime Ann Arbor favorites before moving to the West Coast, Commander Cody and His Lost Planet Airmen emerged in the early 70s as the most famous exponents of redneck hippie music, a genre that raided country, rockabilly, western swing, and boogie-woogie idioms and hitched them to defiantly wacky counterculture attitudes. Since the late 70s, Commander Cody (the stage name of keyboardist George Frayne) has toured and recorded with a variety of sidemen. His latest LP, "Let's Rock" (1986), features both old favorites like "Hot Rod Lincoln" and "Too Much Fun" and new songs in the vintage Cody style, like "Truck Stop at the End of the World" and "Rockabilly Funeral." His current band features two original Airmen—Ann Arborite Billy Kirchen on guitar and Bruce Barlow on bass—and their repertoire features all the old hits, including "Seeds and Stems (Again)," "Lost in the Ozone," and "Mama Hated Diesels." *9:30 & 11:30 p.m., The Blind Pig, 208 S. First. Tickets $10 in advance at The Blind Pig, the Michigan Union Ticket Office, and all other Ticketmaster outlets; $12 at*

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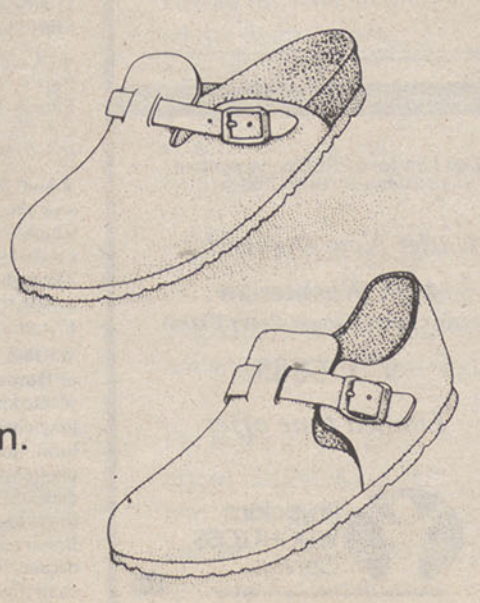

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Learn to identify osteoarthritis, rheumatoid arthritis and gout . . . how wear-and-tear, altered environments and inheritance can predispose you to arthritis . . . why it is wise to consult a rheumatologist . . . and how we use drug treatment, psysiotherapy and orthopedic surgery to modify or stop the onset of deformities that could lead to disability.

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7:30 to 9:30 p.m.
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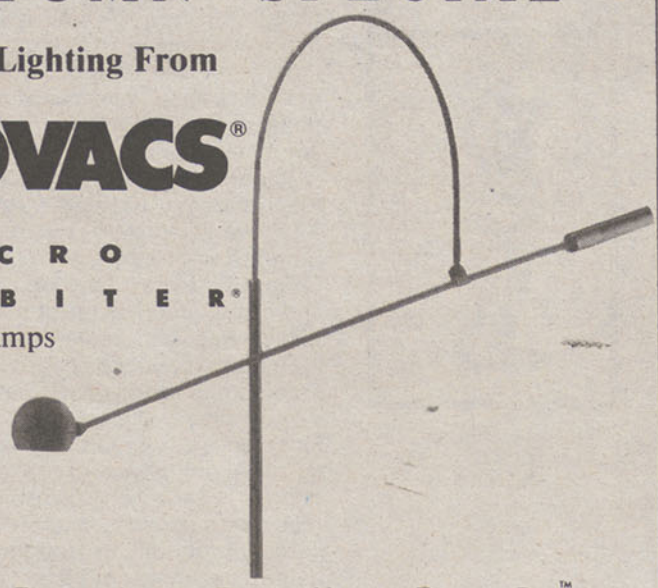

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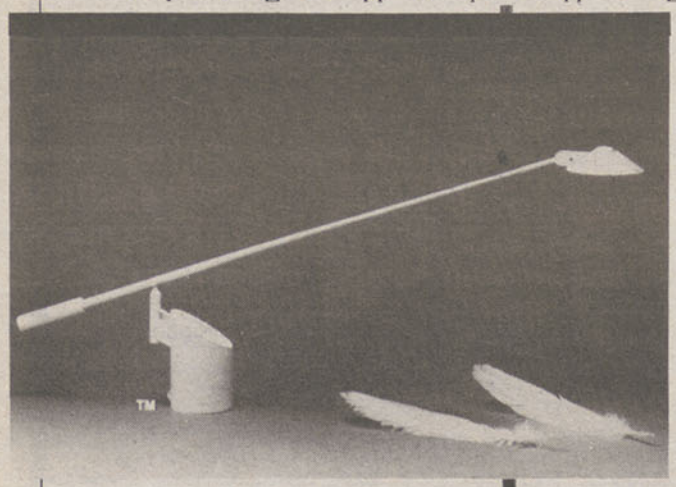

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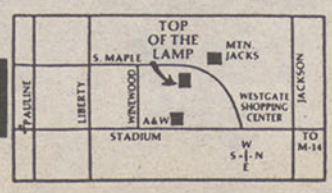

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FILMS

CG. "Henry V" (Laurence Olivier, 1945). Olivier both directs and stars in the best film version ever made of a Shakespeare history play. Location to be announced, 7 & 9:30 p.m. **U-M Center for Japanese Studies. "Osaka Elegy"** (Kenji Mizoguchi, 1936). Tragic story of a young woman who becomes a prostitute to support her family. Japanese, subtitles. FREE. Lorch, 7 p.m. **"Sisters of the Gion"** (Kenji Mizoguchi, 1936). Taut, realistic look at the world of the geisha in prewar Japan. Japanese, subtitles. FREE. Lorch, 8:15 p.m. **MTF. "Kung Fu Master"** (Agnes Varda, 1989). Through September 16. Story of an unusual love affair between a teenaged videogame enthusiast and an older woman. French, subtitles. Mich., 9 p.m. **"Monty Python and the Holy Grail"** (Terry Gilliam, Terry Jones, 1974). A favorite of Python fans. Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, Michael Palin. Mich., 9:15 p.m. **AAFC. "Bill and Ted's Excellent Adventure."** (Stephen Herek, 1989). Futuristic fantasy for suburban teenagers. MLB 3; 7, 8:40, & 10:20 p.m.

16 SATURDAY

★ **Tennessee Walking Horse Club Show: Waterloo Hunt Club.** The Tennessee walking horse is an American breed of "pleasure horse" developed in the 19th century for the riding comfort of the aristocracy. More than 80 horses from around Michigan are judged on their gait and appearance. *9 a.m.-dusk, Waterloo Hunt Club, Grass Lake. (From I-94 Exit 150, go north 2 miles on Mt. Hope Rd., turn right onto Glenn Rd.) Free. (517) 522-5018 or (517) 522-5311 during the show.*

★ **Mountain Bike Ride: Sierra Club.** A mountain bike on some of the country roads around Ann Arbor. *Time and route to be announced. Free. For information, call Kevin Bell at 662-7603.*

★ **Country Fair: Wiard's Orchards.** See 2 Saturday. 9 a.m.-6 p.m.

Sixth Annual Farm Tour: Interfaith Council for Peace and Justice. Washtenaw County has a long history as one of the foremost producers of sheep and wool in the eastern United States. This tour of two sheep farms in the western part of the county includes a spinning demonstration and display of handicrafts. Special activities for children. *10 a.m.-3 p.m., locations to be announced. $6 (children under 13, $3). Reservations required by September 14. 663-1870.*

★ **Open Weekend: U-M Sailing Club.** See 9 Saturday. 10 a.m.-5 p.m.

"Autumn Stars"/"The Mars Show": U-M Exhibit Museum Planetarium. See 2 Saturday. 10:30 & 11:30 a.m. ("Autumn Stars"), 2, 3, & 4 p.m. ("The Mars Show").

★ **"Cooking with Herbs": Kitchen Port.** Kitchen Port's Julie Lewis demonstrates recipes from Emelie Tolley and Chris Mead's cookbook. *11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.*

★ **U-M Men's Rugby vs. Notre Dame University and the Chicago Lions.** The match against the Chicago Lions is the Midwest Senior League opener for the U-M team, which joined the league this year. The match against Notre Dame is a traditional collegiate rivalry; the U-M team won 52-0 last year. *10 a.m., Palmer Field. Free. 668-7505.*

★ **"10th Anniversary Celebration": Gray Panthers of Huron Valley.** All invited to help dedicate a tree planted in West Park to honor **Ann Bonar**, a lifelong champion of social justice who founded the local Gray Panthers chapter in 1979. The tree is planted along a path where Bonar, a longtime resident of Lurie Terrace who died in 1986 at age 92, loved to walk. Activities include reminiscences of Bonar and of Gray Panthers activities over the past decade. Organic birthday cake. Bring a folding chair if you have one. Gray Panthers is an intergenerational group dedicated to improving life for all age groups in the U.S. *1-3 p.m., West Park shelter, Chapin St. (between Huron and Miller). Free. 662-2111.*

★**"Problem Solving": Whole Cloth.** Sewing demonstration by local sewing instructor Rebecca Lambers. *1:30–3:30 p.m., Whole Cloth, 206 S. Fourth Ave. Free. 668–8028.*

★**Rona Blue: North Campus Plaza.** See 1 Friday. 2–4 p.m.

U-M Football vs. Notre Dame. Home opener against the defending national champion. *3:30 p.m., Michigan Stadium. $20. Sold out. 764–0244.*

Leo Kottke: The Ark. A perennial winner of the "Best Folk Guitarist" award in *Guitar Player* magazine's annual readers poll, Kottke is known for the elegantly understated grittiness of his approach to his varied acoustic repertoire. Critic David McGee calls him a "staunch traditionalist" whose music embodies "a profound commitment to the simple virtues of harmony, melody, and, if you will, plain talk found in country, folk, and blues songs." Kottke is also a compelling singer with a deep, resonant voice and an expert performer whose concerts are by turns humorous and spellbinding. *7:30 & 10 p.m., The Ark, 637½ S. Main. Tickets $12.75 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763–TKTS.*

2nd Annual Blind Pig/Blues Factory Blues Festival: The Blind Pig. An evening of house-rocking music by several of Detroit's finest blues acts. Headliner is the **Robert Noll Blues Mission**, featuring guitarist Noll, one of Texas bluesman Albert Collins's original Icebreakers. Also, longtime local favorites **Chicago Pete and the Detroiters**, along with blues funk by **Mac Falconberry**, progressive blues harmonica by **Kenny Welk**, and **Buddy Folks.** *8 p.m.–1:30 a.m., The Blind Pig, 208 S. First. Tickets $7 in advance at the Blind Pig, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763–TKTS. For information, call 996–8555.*

Susannah McCorkle: Kerrytown Concert House. See 15 Friday. 8 p.m.

September Dances. See 14 Thursday. 8 p.m.

Lowell Sanders: MainStreet Comedy Showcase. See 15 Friday. 8:30 & 11 p.m.

Code Red: Heidelberg Restaurant. See 1 Friday. 8:30 p.m.

Soul Vibrations: U-M Latin American Solidarity Committee. This celebrated reggae band from Nicaragua's Atlantic coast comes to town as part of their debut American tour, undertaken to publicize the situation on Nicaragua's Atlantic coast and to raise money to help rebuild areas of that region devastated by Hurricane Joan last October. A major force in the current flowering of an Afro-Nicaraguan cultural identity, the Soul Vibrations play a brand of roots reggae that incorporates their own native musical traditions and elements of other Latin American and Caribbean musical idioms. They sing mostly in English and Spanish, though some of their songs are in Garifuna (Black Carib) and various African languages. Their debut recording, "One Destiny," was recently re-released as a 10-song cassette, "Rock Down Central America," on Redwood Records. It includes a new rap song about Hurricane Joan. Co-sponsored by the United Coalition Against Racism. *9 p.m., Michigan Union Ballroom. Tickets $5 in advance at Herb David Guitar Studio, $7 at the door. 665–8438.*

FILMS

CG. "Les Doigts dans la Tete" (Jacques Doillon, 1974). Comedy about a young French baker who loves a free-thinking Swede. French, subtitles. Lorch, 7 & 9 p.m. **HILL. "A Thousand Clowns"** (Fred Coe, 1965). Jason Robards, Barbara Harris. Oscar-winning adaptation of Herb Gardner's Broadway comedy about an engaging society dropout. Hillel, 9:15 p.m. **MTF. "Kung Fu Master"** (Agnes Varda, 1989). Story of an unusual love affair between a teenaged video-game enthusiast and an older woman. French, subtitles. Mich., 9 p.m. **"The Adventures of Baron Munchausen"** (Terry Gilliam, 1989). Through September 17. John Neville, Eric Idle, Sarah Polley, Oliver Reed, Uma Thurman, Jonathan Price. Mich., 9:15 p.m. **AAFC. "Queen Christina"** (Rouben Mamoulian, 1933). Greta Garbo, John Gilbert. Rarely seen classic. MLB 4; 7 p.m. **"Camille"** (George Cukor, 1936). Greta Garbo, Robert Taylor, Lionel Barrymore. Fine adaptation of Dumas's romantic tragedy. MLB 4; 9 p.m.

17 SUNDAY

★**Field Trip to Holiday Beach: Washtenaw Audubon Society.** A day trip to Ontario's Holiday Beach Provincial Park, a major locus of migrating hawks and warblers. Resident bald eagles can usually be spotted as well. Dress for walking and

People of the Ann Arbor Community

Facts of the Past.

In 1982 Swami Muktananda, universally accepted leader of a great tradition of Siddha Yogis, passed away. Before his death Muktananda chose a brother and sister named Nityananda and Chitvilasananda to be his successors. Subsequently a schism developed between the two and Nityananda stepped down from his leadership position in Siddha Yoga. Charges and countercharges between the sister and her brother surfaced, including but not limited to charges of sexual promiscuity, threats and violence. Since this split with Siddha Yoga, Nityananda has been travelling throughout Europe, India and the U.S. teaching meditation and chanting as instructed by Muktananda.

The Present.

In the week of August 1st, Nityananda came to Ann Arbor in response to an invitation from several Ann Arbor residents to share his teachings. Two evening programs were arranged at a private residence located in Burns Park. Most of the Ann Arbor Siddha Yoga Community which numbers approximately two hundred were either contacted by phone or visited in person by local center leaders of Siddha Yoga or by leaders of Siddha Yoga from out of state. These contacts included recitation of charges against Nityananda and in many cases intimidation by threatening "ex-communication" from the Siddha Yoga Foundation, for anyone attending Nityananda's Programs. Meetings were held between local leaders and the out of state representatives in which demands for strong protests against Nityananda's appearance were made.

On the first evening of programs, while orderly picketing [by local Siddha Yoga community members] was occurring on the sidewalk outside the home where the meeting was taking place, a succession of people entered the public meeting yelling various charges and obscenities and throwing a vile smelling skunk scent on people attending the program. Their efforts to disrupt the program were relatively successful.

On the second evening, a program of chanting, meditation and question and answers was successfully held. After the program approximately fifteen people were talking with Nityananda in the living room when four men, two of whom were seen talking to protest co-ordinators prior to the assault, attacked Ashok, Nityananda's travelling companion, kicked him in the chest and threw him off the porch into the bushes, broke down a front door, rushed to get at Nityananda and injured two of the women present with chemicals they were carrying. They then escaped to a waiting car and drove away. People from inside the house ran across to the park and saw at least ten members of the Siddha Yoga community observing the event.

We feel Nityananda has the right to give programs and teachings without being harassed by the Siddha Yoga community. The violence that occured was a deceit and betrayal of the Siddha Yoga members who were told this would be a peaceful demonstration. No matter what the pros and cons are surrounding this issue the public has the right to see and hear Nityananda without interruption and make decisions for themselves whether they wish to participate further.

For the members of Siddha Yoga and the Siddha Yoga Foundation who have real concern about what occured, we are available for further discussion.

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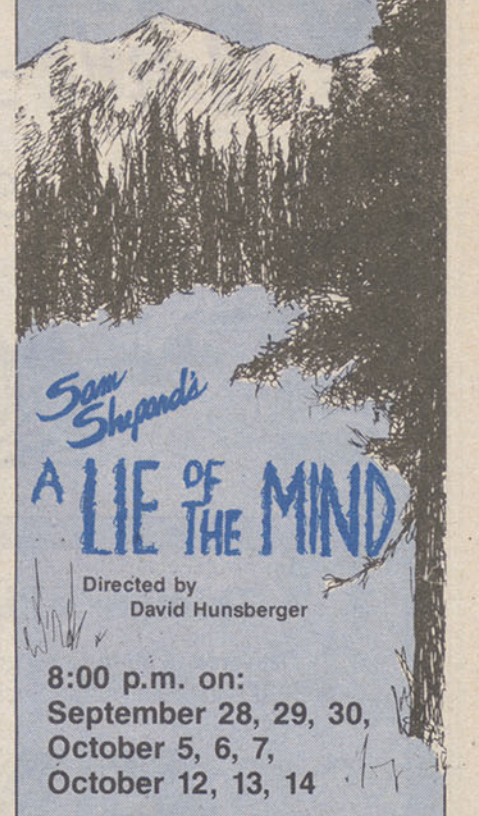

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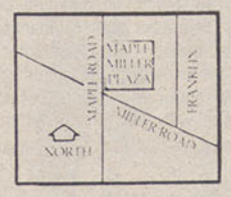

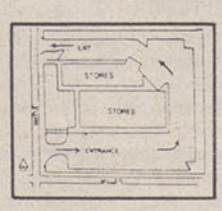

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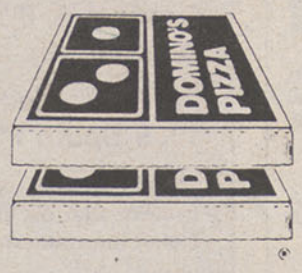

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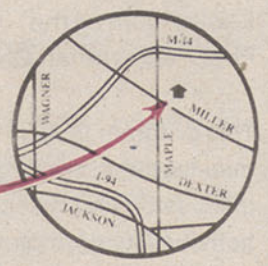

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Ann Arbor Antiques Market. This nationally important show, which started modestly two decades ago at the Farmers' Market, now features more than 350 dealers in antiques and collectibles. It's the nation's largest regularly scheduled monthly one-day antiques show, and quite possibly the best. No reproductions are allowed, experts hired by founder-manager Margaret Brusher check every booth, and the authenticity of everything is guaranteed to be what the dealer's receipt says it is. The market is also an important source for dealers nationwide; at 5 a.m. dealers are already aggressively searching out choice items they can resell at a profit. *8 a.m.–4 p.m. ("early birds" welcome after 5 a.m.), Farm Council Grounds, 5055 Ann Arbor-Saline Rd. $3 (children under 12 accompanied by an adult, free). Free parking. 662–9453.*

Among the historical homes that can be visited on the Old West Side Homes Tour Sunday, Sept. 17, are (top to bottom): the Gilbertson house at 537 Second St., David Seaman and Helen Zylman's house at 615 S. Seventh St., and the Veit residence at 1013 W. Liberty.

★ **"Leapfrog Surprise Ride": Ann Arbor Bicycle Touring Society.** Slow/moderate-paced ride, 40 to 55 miles, along the back roads of Calhoun, Jackson, Ingham, or Lenawee counties. *9 a.m. Meet at Scarlett Middle School parking lot, 3300 Lorraine (off Platt between Packard and Ellsworth), to carpool or drive for an hour to the starting point. Free. 971–5763, 994–0044.*

Scramble Golf Tournament: Ann Arbor Parks Department. Each player hits every shot from the spot of the best ball of his or her threesome. Open to all golfers; no handicaps. Cash prizes. *9 a.m., Leslie Golf Course, 2120 Traver Rd. $90 per team. Reservations required; limited to 46 teams. 668–9011.*

★ **Country Fair: Wiard's Orchards.** See 2 Saturday. 9 a.m.–6 p.m.

★ **"Current Abortion Issues": Unitarian Church Adult Forum.** Talk by church member and Planned Parenthood volunteer Valerie Ackerman. *9:30 a.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free. 973–5688.*

★ **Farmers' Market Fall Festival: Ann Arbor Market Growers Association.** A celebration of the fall harvest with an abundance of fruits, vegetables, baked goods, and special items including crafts and antiques. Live music, a strolling clown, and other entertainment. *10 a.m.–5 p.m., Farmers' Market, 315 Detroit St. (at Kerrytown). Free admission. 761–1078.*

★ **Open Weekend: U-M Sailing Club.** See 9 Saturday. 2–5 p.m.

17th Annual Old West Side Homes Tour: Old West Side Association. This year's tour includes the Seventh Street Learning Place at 539 S. Seventh, a turn-of-the-century home converted for child day care. Also, six residences: Dave and Denise Gilbertson's 1893 home at 537 Second St., reputed to be haunted until the Gilbertsons bought it in 1970 and restored its former charm; Niall Wilton's 1924 "Chicago style" Dutch colonial at 6 Jefferson Court; David Seaman and Helen Zylman's Tudor-style 1931 home at 615 S. Seventh St.; Steve Sullentrup and Roynan Ness's 1915 two-story bungalow at 119 S. Seventh St.; Tony and Susan Veit's well-preserved 1922 Tudor at 1013 W. Liberty; and Marilyn Williams and Janice Ware's 1918 bungalow, surrounded by extensive flower beds, at 1116 W. Washington. No children under 12. Guests are asked to remove shoes when entering homes. *Noon-6 p.m. Tour headquarters are at the Reorganized Church of Jesus Christ of Latter Day Saints, corner of W. Jefferson St. and Fourth St. Bus transportation between homes. Tickets $4 in advance at Anderson's Design Studio, Borders Book Shop, Crown House of Gifts (Plymouth Mall), Edward Surovell Co. Realtors, Little Professor Book Center, Paper Chase, Partners in Wine (South Main Market & Kerrytown), Peaceable Kingdom, Treasure Mart, Washtenaw Milk and Ice Cream, and West Side Book Shop. $5 (seniors, $3) day of tour. 665-4087, 662-2187.*

Writing Company Showcase: Ann Arbor Repertory Theater. Newly formed by AART director Simone Press and partially funded by the Michigan Council for the Arts, the Writing Company has been meeting weekly since last spring to work on individual and collaborative scripts. Today's opening showcase is a collage of original scenes, songs, and monologues featuring a number of distinguished local artists, among them **Dick Siegel** and **Tracy Lee Komarmy** of the band Tracy Lee and the Leonards; composer **Jay Stielstra,** perhaps best known for the musical "Titibawasee Jane"; and theater veteran **Simon Ha**. Coordinated by recent U-M theater grad **Ann Shanahan**. Preceded at 11 a.m. by a benefit brunch for $25. *12:30, Kerrytown Concert House, 415 N. Fourth Ave. $5 donation. 761-7410.*

★ **Cage Bird Care and Behavior Clinic: Humane Society of Huron Valley.** Ann Arbor Cage Bird Club members discuss such topics as choosing a bird, proper housing, bird nutrition, behavior, and more. Followed by a question-and-answer period. Free bird care literature available. *1-2:30 p.m., Humane Society, 3100 Cherry Hill Rd. (off Plymouth). Free. 662-5545.*

★ **"Elmo's Fitness Walk."** See 10 Sunday. 1 p.m.

★ **"Fall Wild Edibles": Waterloo Natural History Association.** Wild foods specialist Tom Jameson leads a foray through the area around the Eddy Geology Center in search of a variety of wild edibles, from walnuts and mushrooms to labrador tea and spicebush. Learn to identify plants that can be turned into main dishes, snacks, and teas. *1:30 p.m. Meet at Gerald Eddy Geology Center (formerly Waterloo Nature Center) parking lot, Bush Rd., Chelsea. (Take I-94 west to exit 157, follow Pierce Rd. north to Bush Rd., and go west on Bush Rd. The Geology Center is on the left.) Free. 475-8307.*

"The Mars Show": U-M Exhibit Museum Planetarium. See 2 Saturday. 2, 3, & 4 p.m.

★ **4th Annual Harvest Festival: Project Grow.** Activities include harvest of honey from Project Grow's apiary, exhibits on indoor composting and on the history of beekeeping and honey harvesting, and workshops on building rock gardens and retaining walls, backyard composting, canning, and honey harvesting. Children's activities include a composting scavenger hunt, a pedal tractor pull for kids ages 3-8, a hay jump, and a workshop on making pinecone bird feeders. Sale of fresh honey from the Project Grow apiary, cider from Frog Holler Farm, and Wildflour Bakery cookies. Raffle of gardening clogs from the Fourth Ave. Birkenstock Store and gift certificates from Borders, Collected Works, John Leidy, Schoolkids', Say Cheese Cheesecake, the Bagel Factory, and more. *1-4 p.m., Leslie Science Center, 1831 Traver Rd. Free, but participants are asked to donate fresh produce and/or canned goods to the Huron Harvest Food Bank, which distributes food to those in need. 996-3169.*

10th Annual Country & Western Benefit: Washtenaw County Sheriff's Department. Features country veteran **Rex Allen, Jr.**, son of the popular Disney movie narrator, and **Becky Hobbs**, a relative newcomer who blends pop and country & western styles. Proceeds go to benefit the Sheriff's air search and rescue unit. *3 p.m. and 7 p.m., Hill Auditorium. $8 (couples, $15; families, $17). Reservations suggested. 665-8225.*

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★ **Israeli Dancing: Jewish Community Center.** See 3 Sunday. 4:30–6 p.m.

"God's Men and Wine": Ann Arbor Culinary Historians. Ann Arbor Food and Wine Society founder Dan Longone discusses the history of monastic wine making. All invited. *7–9 p.m., Washtenaw County Extension Bldg. Free to first-time visitors. ($15 annual membership dues include newsletter.) 663–4894.*

★ **Monthly Meeting: Washtenaw County American Civil Liberties Union.** All invited to ask questions or address the ACLU board on any civil liberties matter. *7:30 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free. For information about tonight's meeting or for any ACLU-related inquiries, call Don Coleman at 662–5189 or 995–4684.*

FILMS

U-M Film/Video Studies Program Film Classics Series. "Broken Blossoms" (D. W. Griffith, 1919). Lillian Gish is a frail heroine in peril in this silent film. See Flicks. (For information about a showing of two D. W. Griffith films featuring the Gish sisters, see 24 Sunday listing.) Preceded by the comic short, **"The Immigrant"** (Charles Chaplin, 1917). Live organ accompaniment. FREE. Mich., 7 p.m. **MTF. "The Adventures of Baron Munchausen"** (Terry Gilliam, 1989). John Neville, Eric Idle, Sarah Pollay, Oliver Reed, Uma Thurman, Jonathan Price. Mich., 4:30 & 9:15 p.m.

Joe Jackson: U-M Office of Major Events. A tough-minded, sharp-witted performer given to trading barbs with the audience during his concerts, Jackson has run the gamut from new wave rock 'n' roll to jazz, jump blues, and Latin dance music in the course of a musical odyssey that began in 1979 with the hit single, "Is She Really Going Out with Him?" The diversity of his style is one of the British-born singer's greatest strengths. Tonight, backed by a 10-piece band, Jackson showcases material from his new album, "Blaze of Glory," as well as old hits. *8 p.m., Hill Auditorium. Tickets $18.50 in advance at the Michigan Union Ticket Office and all other Ticketmaster outlets, and at the door. To charge by phone, call 763–TKTS.*

Yellowman and the Sagittarius Band: The Blind Pig. Yellowman is the stage name of Winston Foster, an albino Jamaican who emerged in the early 80s as one of the most popular "dub toasters"—DJs who rapped over recorded reggae rhythm tracks. Yellowman evolved a distinctive toasting style, often singing snatches of song in counterpoint to his rap, and his raps alternated comically barbed treatments of touchy social and political themes with high-spirited boasting, often exploiting the irony of his own rise as an albino sex symbol. His live shows, presented now with the backing of a live band, are a delightful combination of infectiously danceable groove and top-notch stand-up comedy. *9 & 11 p.m., The Blind Pig, 208 S. First. Tickets $12.50 in advance at The Blind Pig, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763–TKTS. For information, call 996–8555.*

FILMS

No films.

18 MONDAY

★ **Weekly Rehearsal: Women's Chamber Chorus.** See 11 Monday. 10–11:15 a.m.

★ **"International Forestry Seminar": World Wildlife Fund/School of Natural Resources.** Talk on a topic to be announced by Gary Hartshorn, a representative of the leading environmental group World Wildlife Fund. *Noon, School of Natural Resources Dana Bldg., Rm. 1040, 430 East University. Free. 763–1577.*

★ **Square Dance Lessons: U-M A-Squares.** Also, September 25. At its first two meetings of the semester, the U-M square dance club offers free beginning lessons in square and round dancing. No partner or experience necessary. The lessons are followed by dancing for experienced dancers. All invited. *6:30 p.m., First United Methodist Church, 120 S. State at Huron. Free. 437–8828.*

★ **Jewish Feminist Group Mass Meeting: Hillel.** Open to all Jewish women, this group meets bimonthly to discuss issues of concern to Jewish feminists. *7 p.m., Hillel, 1429 Hill St. Free. 769–0500.*

★ **Volunteer Information Session: U-M Medical Center.** See 11 Monday. *7 p.m., Ford Amphitheater (2nd floor), University Hospital (main hospital).*

19 TUESDAY

★ **"The Emergency in China": International Forum Speaker Series (U-M International Center/Ecumenical Campus Center).** See 12 Tuesday. Today's speaker is U-M student Fang Dai, a leader of the Chinese Student Solidarity Union Emergency Action Committee. Noon.

★ **Women in Science Workshop: U-M Center for Continuing Education of Women.** Panel discussion on **"Studies and Careers in Biomedicine"** by U-M faculty and students. *4–6 p.m., Michigan League Library. Free. 998–7080.*

★ **Weekly Meeting: Jugglers of Ann Arbor.** See 5 Tuesday. 5:30 p.m.–dark.

★ **Speed Workout: Ann Arbor Track Club.** See 5 Tuesday. 6:30 p.m.

★ **"Why Children Participate in and Drop out of Sports": Ann Arbor Swim Club.** Talk by a representative from the MSU Youth Sports Institute. Geared toward youth sports parents, coaches, and administrators. *7:30 p.m., Huron High School Auditorium, 2727 Fuller Rd. at Huron Pkwy. $2 at the door only. 971–4426.*

★ **Bi-Weekly Meeting: Ann Arbor Camera Club.** Club members show recent slides. Also, a speaker to be announced. Refreshments. All invited. *7:30*

p.m., Forsythe Middle School, room 310, 1655 Newport Rd. Free. ($7.50 annual dues for those who join.) 663-3763, 665-6597.

★ **Newcomers Meeting: Sierra Club.** Annual welcoming meeting, with information on outings, activities, and environmental concerns. Bring a friend. *7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 662-7727.*

★ **Thomas McGuane: U-M English Department Visiting Writers Series.** Fiction reading by this acclaimed novelist and screenplay writer whose characteristic mode has been described as a mixture of "Hemingway, *Huckleberry Finn,* and 'Places in the Heart.' " His latest work is the screenplay for the recently released "Cold Feet," co-written with Michigan novelist Jim Harrison (who appears at Kerrytown Concert House on September 10). Tonight McGuane reads selections from his recently published novel, *Keep the Change,* a comic tale about a middle-aged painter whose belated odyssey of self-discovery takes him finally to his boyhood home in Montana, where he tries to run a ranch his banker father has foreclosed on. Critic Steve Weingartner says that in this book, "McGuane is in top form. His descriptions of the Montana landscape are typically evocative, his dialogue is often uproariously funny, and his supporting cast of beautiful women, eccentric relatives, and oddball friends is thoroughly engaging." *8 p.m., Rackham Amphitheater. Free. 764-6296.*

★ **Weekly Meeting: Time and Relative Dimensions in Ann Arbor.** See 12 Tuesday. 8 p.m.

Ann Arbor Singles Ballroom Dancers. See 5 Tuesday. 8:30-11:30 p.m.

Open Mike: MainStreet Comedy Showcase. See 5 Tuesday. 8:30 p.m.

Band of Susans: The Blind Pig. This New York City quintet offers an improbably successful mix of noise-rock chaos and alluring pop accessibility that provoked one critic to call their latest LP, "Hope Against Hope," "something of a rockier American response to [the Jesus and Mary Chain's] 'Psychocandy.' " It features a trio of lead guitarists who build a complex, ecstatic wall of sound that amplifies the tangled political and personal emotions of lead singer Robert Poss's provocative original songs. "We're involved in the collision of three guitars against one another," says Poss. "When you take stringed instruments and combine them, you get all kinds of subliminal and overt melodies that are not played by anyone, but are the result of this combination. It's like atom smashing." The band includes two men and three women, including bassist Susan Stenger, the last of three Susans in the band's original lineup. *9:30 p.m., The Blind Pig, 208 S. First. Tickets $8 in advance at The Blind Pig, the Michigan Union Ticket Office, and all other Ticketmaster outlets; $10 at the door. To charge by phone, call 763-TKTS. For information, call 996-8555.*

Silent film star Lillian Gish is a forlorn waif in "Broken Blossoms," an early D. W. Griffith film showing Sept. 17 at the Michigan Theater as part of the Film Classics Series sponsored by the U-M Film/Video Studies program. Live organ music on the Michigan's grand old Barton organ accompanies the show.

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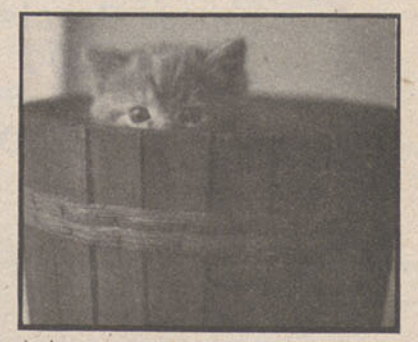

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Directed by Simon C.M. Ha

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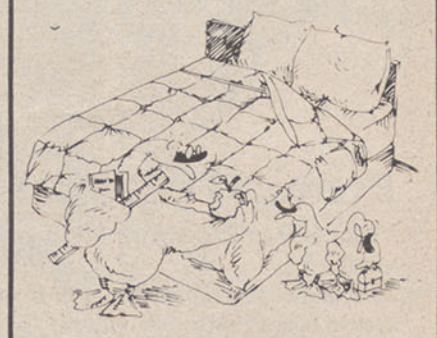

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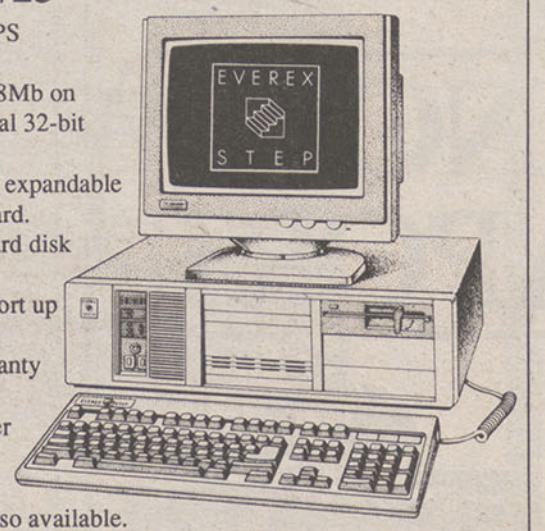

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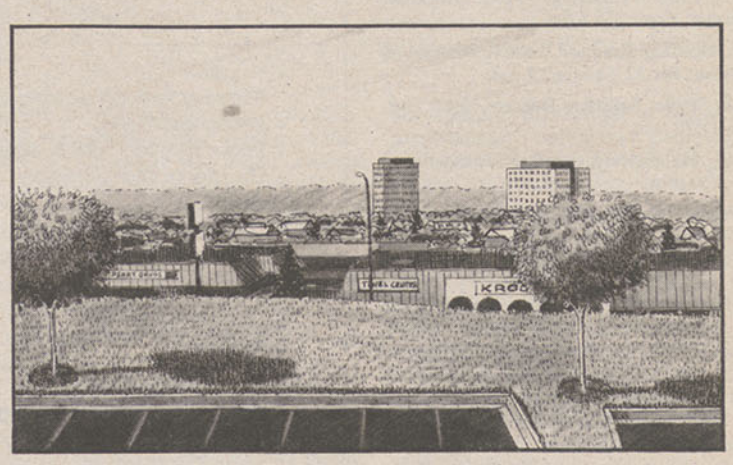

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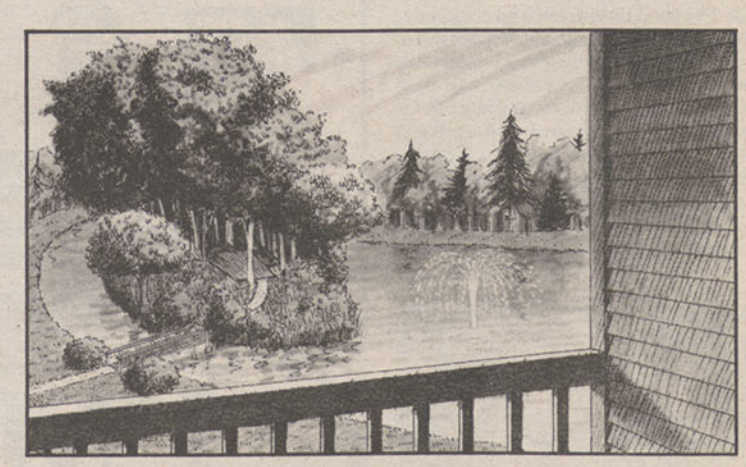

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FILMS

MTF. "The Grapes of Wrath" (John Ford, 1940). Also, September 20. Henry Fonda, Jane Darwell, John Carradine. Superb adaptation of Steinbeck's novel. Mich., 7 p.m. **"Star Trek Fest."** Also, September 20. Outtakes, clips, and trivia from the TV series and recent movies. A must for Trekkies. Mich., 9 p.m.

20 WEDNESDAY

★ **"Gourmet Fish Sticks and Fish Cakes": Kitchen Port.** Kitchen Port's Julie Lewis shows how to turn these normally hearty but bland products into tasty treats. *Noon–1 p.m., Kitchen Port (Kerrytown). Free. 665–9188*

Rice and Beans Night: Guild House/Latin American Solidarity Committee/Central American Education-Action Committee. Every Wednesday. Proceeds from this weekly rice and beans dinner are used to provide economic aid for the people of Central America. *6–7:30 p.m., Guild House, 802 Monroe. $2 (children ages 6–12, $1) donation. 668–0249.*

Peter Bellanca (left) is Nat, a retiree with a rich imagination, and Steve Dixon is the curmudgeonly Midge in "I'm Not Rappaport," the Tony Award-winning comedy playing at Lydia Mendelssohn Theater, Sept. 20–23.

★ **Introductory Meeting: Democratic Socialists of America.** All invited to learn about democratic socialism and the activities of the DSA local chapter. *8 p.m., Guild House, 802 Monroe. Free. 662–4497.*

"I'm Not Rappaport": Ann Arbor Civic Theater. Also, September 21–23. Simon Ha directs Herb Gardner's Tony Award-winning comedy about two feisty old men, one black and one white, who pass their days in New York's Central Park. Nat is a retired waiter who prefers to spin outrageous fantasies about an adventurous past as a spy or soldier. Midge is a night watchman who is hanging on to his job despite the threat of enforced retirement. He is irritated by Nat's playfulness, but intrigued by him nevertheless. Together, the men resist society's attempts to cast them off as old and useless. Stars Peter Bellanca as Nat and Steve Dixon as Midge, with Mary Pettit, Phillip Matora, Tracy Wilber, and Jack Adalist. *8 p.m., Lydia Mendelssohn Theater, Michigan League, 911 North University. Wed. & Thurs.: $10 (seniors, $8); Fri. & Sat.: $12; Sat. matinee: $9 (seniors, $8). 662–7282.*

Kirkland Teeple: MainStreet Comedy Showcase. Also, September 21. MainStreet owner Teeple is a somewhat manic observational humorist with a fondness for misdirectional humor. His act includes an appearance by his popular alter-ego, "the amazing Expando Man." Preceded by various opening acts. Alcohol is served. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $7 (students, $3.50) cover charge. 996–9080.*

FILMS

MTF. "The Grapes of Wrath" (John Ford, 1940). Henry Fonda, Jane Darwell, John Carradine. Superb adaptation of Steinbeck's novel. Mich., 7 p.m. **"Star Trek Fest."** Outtakes, clips, and trivia from the TV series and recent movies. A must for Trekkies. Mich., 9 p.m.

21 THURSDAY

★ **"Job Training": Ann Arbor Area Chamber of Commerce Soapbox Breakfast.** Talks by Washtenaw Community College economic development director John Lynch and Kay Ford, executive director of the local Private Industry Council, the body that administers federal job training funds. Coffee & donuts. *7:30–9 a.m., Radisson Conference & Resort Center, 1475 Whittaker Rd. (off I-94 exit 183), Ypsilanti. Free. Reservations required. 665–4433.*

★ **Dressage Classic: Waterloo Hunt Club.** Also, September 22–24. Some of the Midwest's best horse and rider teams compete in everything from training levels to Grand Prix, or Olympic level. Dressage, from the French word for training, is one of three Olympic equestrian events, and can be compared in skill and grace to figure skating. Horse and rider must perform extremely athletic prescribed movements with as little noticeable effort as possible. Bring your own lawn chairs. Concession stands. *8 a.m.–dusk, Waterloo Hunt Club, Grass Lake. (From I-94 Exit 150, go north 2 miles on Mt. Hope Rd., turn right onto Glenn Rd.) Free. (517) 522–5018 or (517) 522–5311 during the show.*

"Piano Music of Haydn": Ann Arbor Area Piano Teachers Guild. Talk, illustrated with live keyboard examples, by Western Michigan University music professor Phyllis Rappeport. *9:30 a.m., Kerrytown Concert House, 415 N. Fourth Ave. $3. 665–5346.*

★ **School of Music Concert: U-M Hospitals Gifts of Art.** A lunchtime concert by a U-M School of Music student to be announced. *12:30 p.m., University Hospital lobby, E. Medical Center Drive. Free. 936–ARTS.*

★ **Thursday Lunch Bunch: Jewish Community Center.** See 7 Thursday. Today: U-M School of Public Health nutrition lecturer Anita Sandretto discusses **"What Is in Food? What Does a Food Label Tell You?"** 1:15 p.m.

★ **"Creating a Focus on Values in the University": 6th Annual U-M Conference on Teaching Ethics and Values in the University.** Lecture by Macalaster College (St. Paul, Minnesota) academic dean and psychology professor L. Lee Knefelkamp, nationally recognized for her work in undergraduate curriculum and student development. She also leads a panel discussion on the same topic this evening at 7:30 p.m. (same location). Conference organizers hope today's events lead to the formation of groups to discuss the conference theme throughout the academic year. *4:30 p.m., Hale Auditorium, U-M School of Business Administration, 701 Tappan. Free. 663–8665.*

★ **Tim O'Brien: U-M English Department Visiting Writers Series.** Reading by this popular novelist and

★ **Opening Reception: Ann Arbor Women Painters.** Reception for the AAWP's 38th annual exhibit at Rackham Gallery. See Galleries. Refreshments. *7–9 p.m., Rackham Gallery (3rd floor), 915 E. Washington St. Free. 485–2216.*

U-M Women's Volleyball vs. MSU. *7:30 p.m., new Varsity Arena (formerly Matt Mann Pool), Hoover at S. State. $2. 763–2159.*

★ **Annual Membership Meeting: Coterie-Newcomers Club of Ann Arbor.** All new and prospective members are invited to find out about Coterie and the many activity groups and special events planned for the coming year. Coterie is open to all women who have moved or returned to Ann Arbor within the past two years. *7:30 p.m., Women's City Club, 1830 Washtenaw. Free. ($12 annual dues for those who join.) 663–5296, 663–2916.*

★ **Annual Auction: Ann Arbor Bonsai Society.** Auction of bonsai materials, seedlings, and a few trees. This annual event usually results in an exciting evening of noisy bidding. Open to members and their guests. *7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 971–7570.*

★ **"Big Ben National Park": Washtenaw Audubon Society.** WAS member Dick Wolinski presents a slide-illustrated talk on this national park on the Texas/Mexico border. *7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 663–5444.*

Israeli Dancing: Hillel. Weekly dance for beginners and advanced. One hour of instruction followed by open dancing. *7:30–10 p.m., 1429 Hill St. $2. 769–0500.*

★ **Creation Spirituality.** See 6 Wednesday. Tonight: a celebration of the autumnal equinox. 7:30–9 p.m.

★ **"A Look at the Anzig Assemblage and Some Comparisons with Michigan Material": Michigan Archaeological Society.** Local avocational archaeologist Don Simons speaks on prehistoric tools and weapons. *7:30 p.m., Modern Language Bldg., room 124B. Free. 971–5210.*

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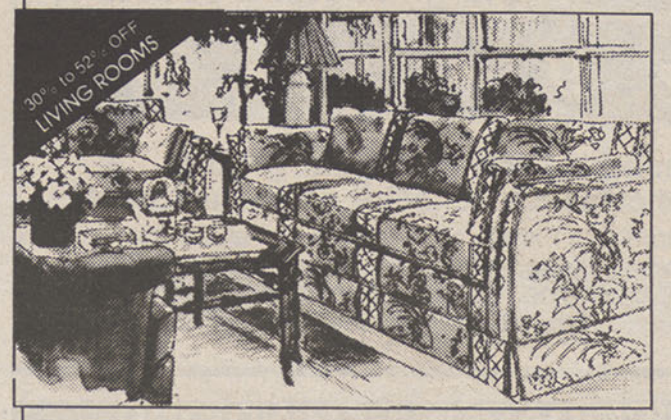

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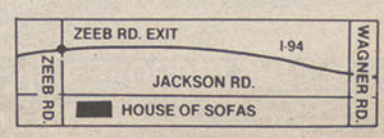

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★ **Freestyle Night: Canoesport.** A talk and demonstration of freestyle paddling before heading out to Argo Pond for an evening's paddle. *6 p.m., Canoesport, 940 N. Main. Free. 996-1393.*

Peter Madcat Ruth: Pinckney Community Education. Harmonica virtuoso Madcat brings his original music to the Pinckney Performing Arts Theater. A celebrated blues and jazz musician, Madcat blends elements of folk, country, and rock in his unique sound. His music shows the influence of "Chicago Blues" style artists such as Sonny Terry, Little Walter, and Paul Butterfield. He has performed with the best—Bonnie Raitt, Muddy Waters, and Dave Brubeck, to name just a few. He typically gets a warm and enthusiastic response from his audience. *7 p.m., Pinckney Performing Arts Theater (25 miles north of Ann Arbor at the junction of McGregor and M-36). $5 (children under 18, $3). 1-878-3115, ext. 240.*

★ **Monthly Meeting: Ann Arbor Society for Origami.** All invited (children and adults) to learn about and try their hands at origami, the ancient, elegant oriental art of paper-folding. Taught by master paper-folder Don Shall. *7-9:30 p.m., Slauson Middle School library, 1019 W. Washington. Free. 662-3394.*

★ **"The History and Lore of Saffron": Zingerman's.** Also, September 22 & 23. First in a series of three programs presented by the country's foremost saffron expert, Ellen Szita, author of the cookbook *Wild About Saffron.* Tonight, she discusses the mysteries of saffron and its role in the cooking and history of Asia, Europe, and North America. *7-8:30 p.m., Zingerman's, 422 Detroit St. at Kingsley. Free. 663-DELI.*

★ **All-Comers' Meet: Ann Arbor Track Club.** See 7 Thursday. 7-8:30 p.m.

★ **Monthly Meeting: Ann Arbor Jaycees.** All people ages 21-39 are invited to join this organization devoted to promoting leadership training, community service, and individual development. Meeting program includes planning for upcoming projects, including a car wash, a Tigers game outing for kids, the annual Christmas tree sale, and other activities benefiting local charities. Newcomers welcome. Orientation at 7 p.m. *7:30 p.m., Holiday Inn West, 2900 Jackson Rd. Free. 971-5112.*

★ **Monthly Meeting: Bread for the World/Interfaith Council for Peace Hunger Task Force.** Showing of the film **"Women and Children First: The Cost of the Arms Race."** Also discussion of local, domestic, and international hunger issues, along with legislative updates. *7:30 p.m., Memorial Christian Church, 730 Tappan. Free. 487-9058.*

★ **Guild House Women & Spirituality Series.** Local women's counselor Liza Bancel presents a program on **"Shamanic Drumming."** *7:30 p.m., Guild House, 802 Monroe. Free. 662-5189.*

★ **Membership Meeting: Ann Arbor Ski Club.** All invited to learn about the ski club and upcoming winter events. Club activities include downhill and cross-country ski trips, skiing education, ski swaps, racing, and other social events. Membership open to anyone 21 or older. *8 p.m., Schwaben Hall, 217 S. Ashley. Free. 761-3419.*

★ **Open Meeting: U-M Sailing Club.** See 14 Thursday. 8 p.m.

"I'm Not Rappaport": Ann Arbor Civic Theater. See 20 Wednesday. 8 p.m.

Kirkland Teeple: MainStreet Comedy Showcase. See 20 Wednesday. 8:30 p.m.

FILMS

No films.

22 FRIDAY

★ **Dressage Classic: Waterloo Hunt Club.** See 21 Thursday. 8 a.m.-dusk.

37th Annual Book Sale: American Association of University Women. Also, September 23 & 24. A very popular sale, with thousands of new, used, and rare books, sorted by subject matter, sold at rock-bottom prices. Most paperbacks are $1; most hardbacks are $2. Strong on good quality children's books, light fiction, and literary classics. Proceeds help to provide fellowships for the education of women. *10 a.m.-9 p.m., Arborland Consumer Mall. Free admission. 665-2396.*

★ **Rona Blue: North Campus Plaza.** See 1 Friday. 11:30 a.m.-1:30 p.m.

★ **"A Nontraditional Perspective on Undergraduate Experience": Center for Continuing Education of Women.** See 13 Wednesday. Noon-1:30 p.m.

★ **"High Religion: A Cultural and Political History of Sherpa Buddhism": Shaman Drum Publication Party.** U-M anthropology professor Sherry Ortner is on hand to sign copies of her acclaimed new book, a study of the founding of the first celibate Buddhist monasteries by the Sherpa people of Nepal. Refreshments. *4-6 p.m., Shaman Drum Book Shop, 313 S. State (2nd floor). Free. 662-7407.*

Masterful storyteller Jackie Torrence returns to The Ark Sept. 23 for two performances.

Oktoberfest: Ann Arbor Elks Lodge #325. Dancing to live music by Jacob Ramig and the Polka Lieders. Preceded by a buffet dinner with bratwurst, knockwurst, kielbasa, sauerkraut, spatzen and gravy, German fries, and German chocolate cake. Cash bar. All invited. *5-7:30 p.m. (dinner), 8 p.m.-midnight (dancing), Elks Lodge, 325 W. Eisenhower. $8 (dinner & dancing), $3 (dancing only). For reservations and information, call 668-6663.*

★ **Volunteer Training: Domestic Violence Project/SAFE House.** All women are invited to sign up for 42 hours of training to learn to counsel and do advocacy work for battered women and their children. Training sessions are tonight and September 29, 7-10 p.m., and September 23 & 24 and October 3 & 4, 9 a.m.-6 p.m. *7-10 p.m., location to be announced. Free. To sign up, call Sarah Christensen at 995-5444.*

★ **"Cooking with Saffron": Zingerman's.** See 21 Thursday. Tonight: Ellen Szita shows how to use saffron in traditional dishes of Spain and other cuisines. 7-8:30 p.m.

"Phantom of the Theater": March of Dimes. Black-tie gala honoring Ann Arborite **Judy Dow Alexander,** recipient of a March of Dimes "Humanitarian of the Year" award. Created by Ann Arbor jeweler Matthew T. Hoffmann, the award is presented by retired opera superstar **Beverly Sills,** the March of Dimes' national spokesperson.

Festivities begin at 7 p.m. with cocktails and hors d'oeuvres in the Michigan Theater lobby, followed by a candle-lit formal dinner, catered by Catherine's Catering, inside the theater, which is converted into a ballroom for the occasion. Dinner is followed by dancing to two bands, danceable jazz by the **Jazz for Life Quintet** inside the theater, and R&B with an emphasis on Motown classics by **Jeanne and the Dreams** on the second floor mezzanine. Also, a dessert bar with coffee in the lobby. Silent auction of various items donated by local merchants. Cash bar; valet parking. Proceeds benefit the March of Dimes.

Those who purchase $250 benefactor tickets are also invited to a private reception at 6 p.m., held in a condominium in One North Main. Beverly Sills is on hand to autograph copies of her autobiography, *Bubbles. 7 p.m.-midnight, Michigan Theater. Tickets $150 ($1,200 for a table of 8 includes two benefactor tickets) in advance by September 8. 761-6331.*

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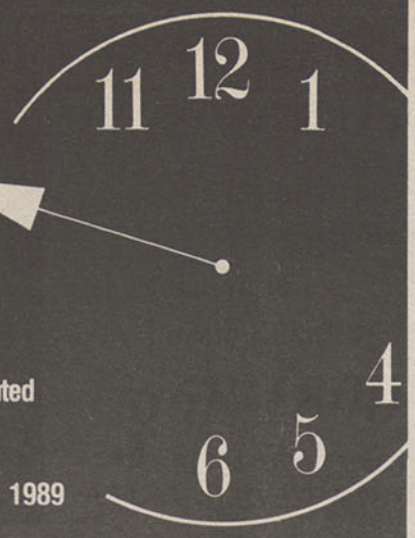

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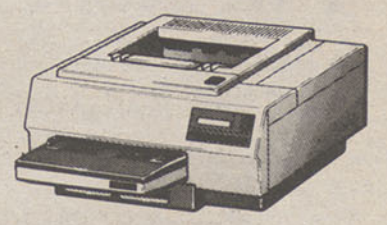

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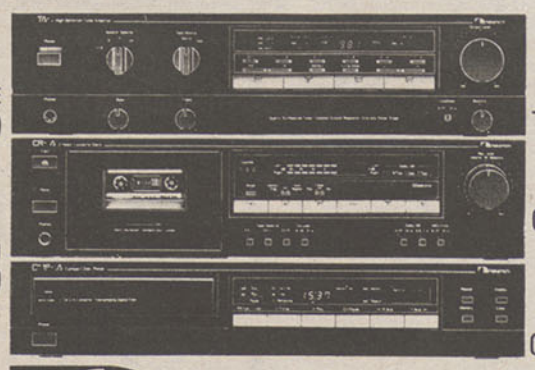

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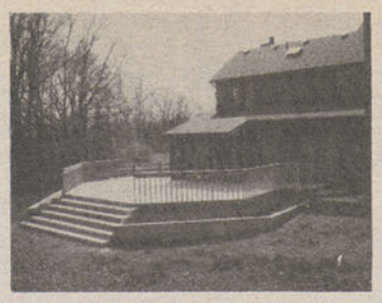

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★Grads and Professionals Veggie Shabbat Potluck Dinner: Hillel. All Jewish grad students and professionals invited to the first potluck of the academic year. Music by violinist Amy Sherrin and pianist Michele Cooker. Reservations suggested. *7:30 p.m., U-M Lawyers' Club, Law Quad, S. State at South University. Free. 769-0500.*

Bi-Weekly Meeting: Expressions. See 8 Friday. This week's topics: "The Experience of Aging," "Imagine..." and "If Only 20 Percent of the Population Were Married, Would It Look More or Less Attractive to Me as an Option?" 7:30 p.m.

"A Special Equinox Concert with Kenny and Tzipora": Contributions to Wisdom Newsletter/ Crazy Wisdom Bookstore Lecture Series. First Ann Arbor appearance by this nationally known duo that specializes in Celtic music played on a variety of instruments. This concert celebrates the pagan roots of the fall equinox observance. Preceded at 7:30 p.m. by tea. *8-9:30 p.m., Friends Meeting House, 1416 Hill St. $5 donation. 662-4902.*

"I'm Not Rappaport": Ann Arbor Civic Theater. See 20 Wednesday. 8 p.m.

Spinning Stars Square Dance Club. See 8 Friday. 8-10:30 p.m.

Wayne Cotter: MainStreet Comedy Showcase. Also, September 23. An observational humorist with antic, sometimes stingingly caustic views of everyday life, Cotter has made several critically acclaimed appearances on the Letterman and Carson shows. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $12 (students, $6 for late show only) cover charge. 996-9080.*

Code Red: Heidelberg Restaurant. See 1 Friday. 8:30 p.m.

Outstanding young violinist David Perry is the guest soloist in the Ann Arbor Symphony Orchestra's opening concert Sept. 23 at the Michigan Theater.

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FILMS

AAFC. "Private Practices: The Story of a Sex Surrogate" (Kirby Dick, 1986). MLB 4; 7 & 9:30 p.m. **"Not A Love Story"** (Bonnie Sherr, 1981). Outstanding documentary about the porn industry. MLB 4; 8:20 p.m. **CG. "Before the Revolution"** (Bernardo Bertolucci, 1964). Romantic tale of a young man's rebellion against bourgeois values. Italian, subtitles. Location to be announced, 7 & 9:05 p.m. **U-M Center for Japanese Studies. "The Story of the Last Chrysanthemum"** (Kenji Mizoguchi, 1939). A young Kabuki actor defies his family to marry the poor girl he loves. Japanese, subtitles. FREE. Lorch, 7 p.m.

23 SATURDAY

★Trip to Point Pelee: Sierra Club. Sunrise trip to Canada's Point Pelee, where migrating birds and monarch butterflies aplenty can be found. *5:30 a.m. Meet for directions under the sign at Arborland Mall. Free. 996-1413.*

★Dressage Classic: Waterloo Hunt Club. See 21 Thursday. 8 a.m.-dusk.

Garage Sale: U-M Alumnae Club of Pi Beta Phi. A wide range of workable household appliances and other used items. No clothing. Proceeds to benefit philanthropies sponsored by the club. *9 a.m.-3 p.m., 2760 Provincial (off Arlington from Washtenaw). Free admission. 665-2890.*

★ **Autumn Car Festival: Domino's Farms.** Also, September 24. Classic car owners from throughout the region display their cars and compete for a variety of awards, including best of show, oldest driveable car, farthest distance driven to show, and more. Also, a car corral with classic cars for sale. *9 a.m.–6 p.m., Domino's Farms, 30 Frank Lloyd Wright Drive (off Earhart Rd. north of Plymouth Rd.). Free. 995–4258.*

★ **Country Fair: Wiard's Orchards.** See 2 Saturday. 9 a.m.–6 p.m.

"The Ann Arbor Record Show": Orangapoid Productions. This popular record fair is back with more than 50 dealers from half a dozen states selling all sorts of rare and collectible used records and hard-to-find new releases, including 45s, 78s, LPs, EPs, and picture discs. Includes every genre from rock 'n' roll, jazz, soul, pop, country, and blues to funk, punk, surf, thrash, heavy metal, garage rock, and more. Also, rock music books, rock videos, posters, and assorted popular culture memorabilia. Organized by Ann Arbor rocker Dan Mulholland (the man behind Orangapoid), these shows consistently draw huge crowds all day long. Come early, or someone else might snatch up the record you're looking for. Food and beverages for sale. Patrons are permitted to bring in a small number of records to trade or sell. *9:30 a.m.–5 p.m., Elks Lodge, 325 W. Eisenhower (between Main St. and Ann Arbor-Saline Rd.). $2 admission. For information or to reserve a dealer table, call 665–2926 (days), 434–2968 (eves.).*

★ **Webster Fall Festival: Webster Township Historical Society/Webster United Church of Christ.** Highlighted by an old-fashioned pig roast, this annual festival also features demonstrations of various arts and pioneer crafts, an antique and rummage sale, displays of antique cars and farm equipment, a country store, and a bake sale. Also, entertainment to be announced. *10 a.m.–7 p.m., Webster Community Hall (across from Webster Church), Webster Church Rd. (1 mile south of N. Territorial Rd.). 426–5115, 426–5134.*

37th Annual Book Sale: American Association of University Women. See 22 Friday. Today: all prices cut in half. 10 a.m.–9 p.m.

★ **"Cooking with Saffron": Zingerman's.** See 21 Thursday. Today: Ellen Szita shows how to use saffron in traditional dishes of Spain and other cuisines, and signs copies of her cookbook, *Wild About Saffron*. 10–11:30 a.m.

"Autumn Stars"/"The Mars Show": U-M Exhibit Museum Planetarium. See 2 Saturday. 10:30 & 11:30 a.m. ("Autumn Stars"), 2, 3, & 4 p.m. ("The Mars Show").

★ **"Soft Pretzels": Kitchen Port.** Local baker Jeff Renner demonstrates how to make these traditional twists. *11 a.m.–noon, Kitchen Port (Kerrytown). Free. 665–9188.*

★ **"Tempting Trios Food Sampling": U-M Women Alumnae/Jacobson's.** Cooking demonstration with free samples of recipes from the *Tempting Trios Cookbook*, published locally by the Lucille B. Conger Alumni Group. The cookbook is on sale, with all proceeds going to scholarships for U-M women. *Noon–2 p.m., Kitchen Shop in Jacobson's, 612 E. Liberty. Free. 769–7600.*

★ **"Burda Patterns: How to Make a Garment That Fits": Whole Cloth.** Sewing demonstration by local sewing instructor Colleen Ryan-Peters. *1:30–3:30 p.m., Whole Cloth, 206 S. Fourth Ave. Free. 668–8028.*

★ **Fall Bog Walk: Waterloo Natural History Association.** Join naturalist Cliff Markle for a walk along an esker to a floating sphagnum moss bog to enjoy the beginnings of fall and learn about the role of glaciers in the formation of Michigan's inland lakes. *1:30 p.m. Meet at Gerald Eddy Geology Center (formerly Waterloo Nature Center) parking lot, Bush Rd., Chelsea. (Take I-94 west to exit 157, follow Pierce Rd. north to Bush Rd., and go west on Bush Rd. The Geology Center is on the left.) Free. 475–8307.*

★ **Rona Blue: North Campus Plaza.** See 1 Friday. 2–4 p.m.

"I'm Not Rappaport": Ann Arbor Civic Theater. See 20 Wednesday. 2 & 8 p.m.

"Good Mischief: A Musical Celebration for the Whole Family": Washtenaw Area Council for Children Benefit. A concert of children's music by **Gemini**, the very popular, nationally known local acoustic duo of twin brothers Sandor and Laszlo Slomovits. Their repertoire includes sing-alongs, dance tunes, songs from around the world, and original tunes, all sung with delightfully pure vocal harmonies and performed on more than a dozen instruments. Gemini has released three acclaimed albums of children's music, including "Good Mischief" and the recent "Growing Up Together," a collection of songs celebrating everyday ex-

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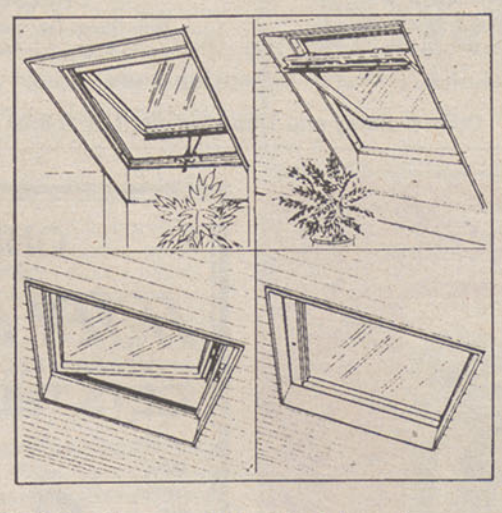

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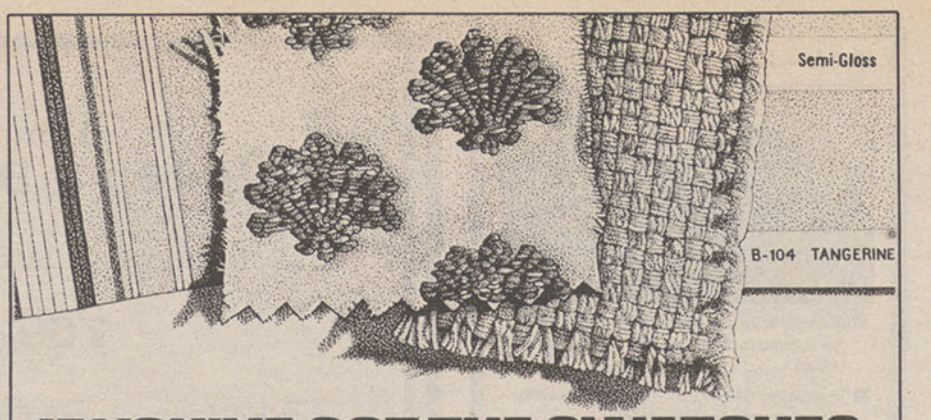

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periences of childhood, growing up, and the joys and wonders of family life. Proceeds to benefit the WACC, a nonprofit agency that works with community agencies to help prevent child abuse and neglect. *7 p.m., Pioneer High School, 601 W. Stadium at S. Main. Tickets (price to be announced) in advance and at the door. 761-7071.*

Local children perform a fan dance at the 12th Annual Chinese Moon Festival, held at Huron High School Auditorium Sept. 24. The event also features food, games, craft demonstrations, and a performance by members of the Peking Opera from Washington, D. C.

"Bid from the Heart": Humane Society of Huron Valley Auction '89. Bid for more than $25,000 in donated merchandise and services to help raise money for Humane Society animals. Items available include a new Toyota Corolla, a four-seat hot tub, a trip for two to San Francisco, a car phone, a private airplane ride over Ann Arbor, a hand-crafted willow double bed, jewelry by Austin Diamond and Matthew Hoffmann, original signed artwork, golf and tennis lessons, dog and cat merchandise, and more. Auctioneers are John and Kathy Whalen of Plymouth. Hors d'oeuvres and dessert. Door prizes. *7:30 p.m., Ann Arbor Marriott Inn, 3600 Plymouth Rd. $25 admission. 662-5545.*

Jackie Torrence: The Ark. A big hit in 1988 at both the Ann Arbor Folk Festival and The Ark's premiere Storytelling Weekend, Torrence has been dubbed "the absolute Pavarotti" of the current storytelling revival. She specializes in Afro-American folktales and Appalachian mountain lore, and her performances are masterfully woven tapestries of physical gesture, facial expression, vocal sound effects, and the poetry of words. *7:30 & 10 p.m., The Ark, 637½ S. Main. Tickets $10.75 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

Swingin' A's Square Dance Club. See 9 Saturday. 8-11 p.m.

"Steven Somers in Concert." A concert of classical guitar music by this local music teacher who holds a master's in music from EMU. The program features original compositions, including the premiere of a work for classical guitar and electronic tape, and works by Bach and Villa-Lobos. *8 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. $6 (students & seniors, $5) at the door only. 668-6211.*

"An Evening with William Albright": Kerrytown Concert House. A well-known composer and pianist, this U-M music professor is joined by several friends for a concert showcasing his witty ragtime- and jazz-influenced original works. The program includes a "Saxophone Sonata," "Four Fancies for Harpsichord," and the world premiere of "Brass Tacks," performed by the popular local ensemble, **Today's Brass Quintet**. Other performers include three of Albright's U-M music faculty colleagues, Pulitzer Prize-winning composer/pianist **William Bolcom** and his wife, mezzo-soprano **Joan Morris**, and saxophonist **Donald Sinta**. *8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $8 & $12. Reservations suggested. 769-2999.*

Opening Night: Ann Arbor Symphony Orchestra. Charismatic AASO music director Carl St. Clair,

also an assistant conductor of the Boston Symphony Orchestra, directs the symphony in a season-opening concert of familiar symphonic works. The evening is highlighted by a performance of Bruch's gorgeously melodic Violin Concerto. Guest soloist is **David Perry**, a 21-year-old Juilliard student who won the 1988 D'Angelo Young Artist Competition. Also, Copland's popular "Fanfare for the Common Man" and Shostakovich's Symphony No. 5, a work that also celebrates the common man. *8 p.m., Michigan Theater. Tickets $10 & $15 (seniors and students, $8 & $13, children, $6 & $11) at the Michigan Theater in advance and at the door. 994-4801.*

Wayne Cotter: MainStreet Comedy Showcase. See 22 Friday. 8:30 & 11 p.m.

Code Red: Heidelberg Restaurant. See 1 Friday. 8:30 p.m.

Dance: Parents Without Partners. Dancing to rock 'n' roll, country, and dance-pop by a live band to be announced. All invited. *9 p.m.-1 a.m., Ann Arbor Elks Lodge, 325 W. Eisenhower Blvd. $6 (members, $5) at the door. 663-3483.*

FILMS

AAFC. "What Have I Done to Deserve This?" (Pedro Almodovar, 1984). Also, September 24. AH-A, 7 p.m. **"Dark Habits"** (Pedro Almodovar, 1984). AH-A, 9 p.m. **CG. "Comedie"** (Jacques Doillon, 1987). Jealous of her lover's previous affairs, a woman tries to re-create them all herself. Jane Birkin, Alain Soushon. French, subtitles. Lorch, 7, 8:30, & 10 p.m. **HILL. "Zabriskie Point"** (Michelangelo Antonioni, 1970). Rod Taylor, Harrison Ford. Depiction of California in the late 1960s, with soundtrack by Pink Floyd and the Grateful Dead. Hillel, 9 p.m.

24 SUNDAY

139th Annual Hillsdale County Fair. Also, September 25-30. A classically old-fashioned fair that attracts people from throughout southern Michigan. The setting is perfect: white frame gingerbread buildings beneath an oak canopy on a hilly site. All the usual attractions: colt stakes and harness races, rides, and exhibits of livestock, produce, and household crafts. Also, lots of food. Morning (9 a.m.) special events include a pony pull (September 26), a lightweight horse pull (September 27), a mule pull (September 28), and a farm tractor pull (September 29). Evening attractions include an amateur talent show (tonight, 7:30 p.m.), rock 'n' roll nostalgia by **Chubby Checker and the Wildcats** (September 25, 7:30 p.m.), a figure-8 demolition derby (September 26, 7 p.m.), pop-country singer **Tanya Tucker** (September 27, 7:30 p.m.), modified and super stick tractor pulls (September 28 & 29, 7 p.m.), and country singer **Randy Travis** (September 30, 7 & 9 p.m.). Tickets for the music shows are $8 (Chubby Checker & Tanya Tucker) and $12 (Randy Travis); tickets for the demolition derby and tractor pulls are $3-$5 (children under 14, $1.50-$3). *8 a.m.-11 p.m., Hillsdale Fairgrounds on M-34/M-99. $2.50 (children under 14, free) general admission. $1.50 parking. For show tickets, write Hillsdale County Fair, P.O. Box 289, Hillsdale 48292, or call (517) 437-3622.*

★ **Dressage Classic: Waterloo Hunt Club.** See 21 Thursday. 8 a.m.-dusk.

The Spinners' Flock Annual Fall Fleece Fair takes place this year at Matthaei Botanical Gardens on Sept. 24. It's a chance to stock up on yarns and other materials and see spinning and weaving demonstrations.

10th Annual Big 10 Run: American Lung Association of Michigan/Ann Arbor News. More than 2,000 runners are expected to participate in one of three races through downtown Ann Arbor: an 8-km race, a 10-mile race, or a 2-mile jog/walk. Awards to top three male and female finishers in each age division and to top three corporate teams. Ribbons to every participant in the 2-mile jog/walk. All participants encouraged to collect pledges for the Lung Association. Special prizes for those who raise $75 or more in pledges. Volunteers also needed to serve as course marshalls and to assist with water stations and registration. Post-race refreshments. *8:15 a.m., State St. near Yost Arena. Entry fee $8 (runs) and $4 (jog/walk) before September 16; $10 (runs) and $5 (jog/walk) September 16-23; $20 (runs) and $10 (jog/walk) on day of race. Entry fee waived with pledges of $25 or more. Registration forms and pledge sheets available from American Lung Association office, 2440 W. Stadium. 995-1030.*

★ **"Great Wall of Food Ride": Ann Arbor Bicycle Touring Society.** A fast-paced 70-mile ride and a slow/moderate-paced 50-mile ride to a local Chinese restaurant for brunch. *9 a.m. Meet at Wheeler Park, Depot St. at N. Fourth Ave. Free. Reservations required. 973-9225 (70-mile ride), 665-4968 (50-mile ride). For general information, call 994-0044.*

★ **Day Trip to Lake Erie: Canoesport.** A trip to Woodtick Peninsula in Lake Erie for a day of paddling. *9 a.m., depart from Canoesport, 940 N. Main. Free. 996-1393.*

★ **Country Fair: Wiard's Orchards.** See 2 Saturday. 9 a.m.-6 p.m.

★ **Autumn Car Festival: Domino's Farms.** See 23 Saturday. 9 a.m.-6 p.m.

★ **"The Peaceable Kingdom": First Presbyterian Church.** Donald Bryant conducts the church's chancel choir in Randall Thompson's unaccompanied choral masterpiece. Soloists are sopranos Julia Broxholm Collins and Laura Lamport and tenor Henry Zelisse. All invited. *9:30 & 11 a.m. worship services, First Presbyterian Church, 1432 Washtenaw at Hill. Free. 662-4466.*

★ **"Discussing China": Unitarian Church Adult Forum.** All invited to hear U-M Chinese students speak on the political and economic situation in China today. *9:30 a.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free. 973-5688.*

★ **"A One-Man Peace Corps": Ann Arbor Unitarian Fellowship.** U-M mathematics professor emeritus Wilfred Kaplan talks about the work of Konrad Erni, a retired Swiss schoolteacher who independently organized a program to help Guatemalan refugees living in southern Mexico. "It's an amazing story," Kaplan promises. *10 a.m., Burns Park Community Center, 1320 Baldwin. Free. 971-8638.*

★ **"Fall Fen": Washtenaw County Parks and Recreation Commission.** WCPARC's entertaining and informative Matt Heumann leads this walk through the blossom-laden wet meadows of the Embury Swamp Preserve. *10 a.m., Park Lyndon North (one mile east of M-52 on N. Territorial Rd.), Lyndon Twp. Free. 971-6337.*

★ **6th Annual Fall Fleece Fair: Spinners' Flock.** A chance to stock up on quality yarns and other materials at low prices. Includes handspun wool, angora, alpaca, and various blends and exotic fibers. Fleeces and some handmade items for sale. Demonstrations of hand spinning, dyeing, and weaving. *10 a.m.-4 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free admission. 475-2306.*

12th Annual Chinese Moon Festival: Chinese American Educational and Cultural Center of Michigan. The Chinese traditionally celebrate the harvest on the fifteenth day of the eighth month in the lunar calendar, when the moon is thought to be at its brightest. This year's local festival features Chinese dance and music by local schoolchildren. Members of the Washington, D.C., Peking Opera Company demonstrate their traditional performance art that blends martial arts, acrobatics, mime, elaborate costumes and makeup, music and dance, poetry and singing, and drama based on Chinese folklore and mythology. Also, demonstrations of calligraphy, flower arranging, paper-folding, and other arts. Food, children's games, and other activities. *Noon-6 p.m., Huron High School, 2727 Fuller Rd. $4 (children, $2). 663-0099.*

37th Annual Book Sale: American Association of University Women. See 22 Friday. Today: a shopping bag full of books for $5. Noon-4 p.m.

Cobblestone Farm Fall Festival: Cobblestone Farm Association/Ann Arbor Parks Department. An eagerly anticipated annual event. Demonstrations

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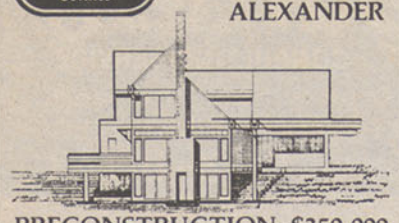
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of a wide range of 19th-century crafts and cooking techniques. Other activities include a garden tour, an herb sale, and horse-drawn wagon rides. Visitors can get their photos taken dressed in 19th-century garb available at the festival. Entertainment includes old-fashioned fiddle, dulcimer, and banjo music by Skylark. Also, viewing of the Cobblestone Farm animals, tours of the 1844 Ticknor-Campbell farmhouse and refurbished log cabin, and more. Fresh cider and donuts for sale. *1–5 p.m., Cobblestone Farm, 2781 Packard Rd. (at Buhr Park). $1.50 (youths ages 17 & under and seniors, $.75; family, $5). 994–2928.*

★ **"Apples & Honey & Lots, Lots More": Jewish Community Center.** An afternoon of entertainment, cultural activities, and information about Jewish life in celebration of three upcoming Jewish holidays, Rosh Hashanah (New Year), Yom Kippur (day of atonement), and Sukkot (a harvest celebration). The event's title derives from the Rosh Hashanah custom of dipping an apple in honey and saying a prayer for a sweet new year. Entertainment includes folk dancing, Israeli singing, and storytelling by each of the local rabbis. Activities include making challah (a Jewish bread) and challah covers, making decorations for the sukkah (a makeshift tentlike structure covered with greenery, fruit, and decorations), making toy shofars (ramshorns) and learning to blow a real one, candle making, apple tasting, and more. Also, sale of items from the Beth Israel and Temple Beth Emeth gift shops, challahs and kosher baked goods from Detroit, and sukkah kits. All invited. *1–4 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971–0990.*

★ **"Elmo's Fitness Walk."** See 10 Sunday. 1 p.m.

★ **"Effective Research at the Allen County Library": Genealogical Society of Washtenaw County.** Talk by Kurt Witcher, librarian at the Allen County Library in Fort Wayne, Indiana. Followed by a class presented by Ypsilanti High School English teacher Carolyn Griffin in a genealogical topic to be announced. *1:30 p.m., Washtenaw Community College Liberal Arts & Science Bldg., lecture hall #2, 4800 E. Huron River Dr. Free. 482–5520.*

"The Mars Show": U-M Exhibit Museum Planetarium. See 2 Saturday. 2, 3, & 4 p.m.

"The Frog Prince": Mini-Matinee Club/Ann Arbor Recreation Department. The Goodtime Players present an original musical comedy version of this popular fairy tale, with harpist Rochelle Martinez-Mouilleseaux. *2–3 p.m., Stone School Auditorium, 2800 Stone School Rd. $4 (children, $3); group rates available. 994–2326.*

"Dorothy & Lillian Gish Show": Ann Arbor Silent Film Society. These two silent-era legends star in **"Hearts of the World"** (D. W. Griffith, 1918), a film about World War I that was made as part of the British propaganda effort. Lillian portrays a grief-stricken French girl who believes her lover has been killed, and Dorothy appears as "the Little Disturber," a gay-hearted strolling player. With Robert Harron, George Fawcett, Erich von Stroheim, and Noel Coward. Preceded by **"An Unseen Enemy"** (D. W. Griffith, 1912), a short featuring the Gish sisters in their first featured roles. They play sisters who are terrorized by a safecracker and a drunken maid. *Note:* The U-M Film/Video Program is showing D. W. Griffith's "Broken Blossoms," featuring Lillian Gish in one of her most famous roles (see 17 Sunday listing). *3 p.m., Berkshire Hilton, 610 Hilton Blvd. (off S. State just past Briarwood). $2.50 (members, $1.50) donation. 761–8286, 761–7800.*

★ **Introductory Session: The Transcendental Meditation Program.** Also, September 26 & 27 (different locations). Introduction to this simple, natural technique for promoting mental and physical well-being, relieving stress, and providing deep rest. *3 p.m., TM Center, 205 N. First at Ann. Free. 996–TMTM.*

★ **Israeli Dancing: Jewish Community Center.** See 3 Sunday. 4:30–6 p.m. (elementary schoolchildren), 8:30–10 p.m. (adults).

★ **Bi-Weekly Meeting: Huron Valley Greens.** See 10 Sunday. 6:30 p.m.

★ **Pro-Choice Task Force Meeting: Ann Arbor-Washtenaw National Organization for Women.** All invited to learn about local subcommittees dealing with reproductive rights issues, including public education, lobbying, court watch, fund-raising, and rallies. Men welcome. *7 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free. 995–5494, 483–0692.*

Guitarist Manuel Lopez-Ramos: Kerrytown Concert House. This Argentine-born classical guitarist, director of Estudio de Guitarristico in Mexico City, performs in the passionate, romantic style of Segovia. The all-Spanish program features works by Albeniz, Granados, Castelnuovo-Tedesco, and others. *7 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $8 & $10 (students and seniors, $7). Reservations suggested. 769–2999.*

Ann Arbor News movie critic Christopher Potter plays Baylor and Vicki Gatzke is Meg in Sam Shepard's "A Lie of the Mind," opening Sept. 28 at the Ann Arbor Civic Theater.

Yolocamba I Ta: The Ark. This acclaimed Salvadoran ensemble blends traditional Salvadoran music with modern Latin rhythms. Their name, which means "the rebellion of the sowing" in the extinct Lenca language, reflects their commitment to using music and song to express the struggle of the Salvadoran people against exploitation and repression. The group is best known in this country for the soundtrack of Oliver Stone's "Salvador," and they have recently completed the soundtrack to "Romero," a forthcoming film starring Raul Julia as the slain Archbishop Oscar Romero. *8 p.m., The Ark, 637½ S. Main. $9.75 (members & students, $8.75) at the door only. 761–1451.*

FILMS

AAFC. "Dark Habits" (Pedro Almodovar, 1984). AH-A, 7 p.m. **"What Have I Done to Deserve This?"** (Pedro Almodovar, 1984). AH-A, 9 p.m. **MTF. "Peter Pan"** (Walt Disney, 1953). Peter, Wendy, Tinker Bell. Mich., 4:30 p.m. **"Animation Celebration"** (1989). Collection of animation from around the world. Through September 30. Mich., 6:15 & 8:30 p.m. **Ann Arbor Silent Film Society. "Dorothy & Lillian Gish Show."** See Events listing above. Berkshire Hilton, 3 p.m. **U-M Film/Video Studies Program Film Classics Series. "Ashes and Diamonds"** (Andrzej Wajda, 1958). Stark, intelligent account of the Polish resistance during the last days of World War II. Polish, subtitles. Preceded by the avant-garde short **"Meshes of the Afternoon"** (Maya Deren, 1943). Lorch, 7 p.m.

25 MONDAY

★ **Weekly Rehearsal: Women's Chamber Chorus.** See 11 Monday. 10–11:15 a.m.

★ **Square Dance Lessons: U-M A-Squares.** See 18 Monday. 6:30 p.m.

★ **Bi-Weekly Run: Ann Arbor Hash House Harriers.** See 11 Monday. 6:30 p.m.

The Men They Couldn't Hang: The Blind Pig. Ann Arbor debut of this English quintet that is often compared to the Pogues. Like the Pogues, they're a folkish barroom dance & party band that employs some traditional folk instruments (like pipes and tin whistles) and plays a repertoire of mostly original songs that alternate between celebrations of everyday life and scathing political assaults. Opening act is **The Strand**, a local new music rock 'n' roll quintet that plays hard-driving original songs. Members are former Mortals vocalist Melanie Siebert, former Ragnar Kvaran drummer David Whipple, guitarist Tony Whipple, keyboardist Paul Epstein, and bassist Richard Work. *9:30 p.m., The Blind Pig, 208 S. First. $7.50 at the door only. 996–8555.*

FILMS

MTF. "Animation Celebration" (1989). Collection of animation from around the world. Through September 30. Mich., 7:45 p.m.

26 TUESDAY

★ **"The Emergency in China": International Forum Speaker Series (U-M International Center/ Ecumenical Campus Center).** See 12 Tuesday. Today's speaker is a representative of the U-M Chinese Student Solidarity Union Emergency Action Committee. Noon.

★ **Fiber Arts Demonstration: U-M Hospitals Gifts of Art.** Members of the Ann Arbor Fiber Arts Guild demonstrate a variety of weaving techniques with different materials. *2 p.m., Taubman Center lobby, E. Medical Center Drive. Free. 936–ARTS.*

★ **Weekly Meeting: The Jugglers of Ann Arbor.** See 5 Tuesday. 5:30 p.m.–dark.

★ **Drop-in Storytimes: Ann Arbor Public Library.** Every Tuesday (6:30–7 p.m.) and Thursday (4–4:30 p.m.) through November 16. Stories, songs, and finger plays for preschoolers ages 3 and up. An adult must be present in the library but need not attend. *6:30–7 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994–2345.*

★ **Speed Workout: Ann Arbor Track Club.** See 5 Tuesday. 6:30 p.m.

★ **Annual Meeting: Domestic Violence Project/ SAFE House.** Activities include reports on the DVP's activities and programs and a volunteer recognition ceremony. Also, musical entertainment to be announced. All invited. *7–9 p.m., location to be announced. Free. For location and information, call Susan McGee at 973–0242.*

★ **Nature Photography Study Club: Ann Arbor Camera Club.** Club member Richard Cass shows a selection of color slides, with an emphasis on nature subjects, from the recent Detroit International Salon of Photography competition. All invited. *7:30 p.m., Forsythe Middle School science room, 1655 Newport Rd. Free. 995–3577.*

★ **Introductory Session: The Transcendental Meditation Program.** See 24 Sunday. *7:30 p.m., Michigan Union Anderson Room A.*

★ **"The Current State of the Palestinian Intifada": Solidarity Discussion Series.** Talk by *Michigan Daily* opinion page editor Betsy Esch and U-M English literature grad student Mike Fischer, a member of the Latin American Solidarity Committee. Esch and Fischer were part of a delegation that just returned from Palestine. *7:30 p.m., Guild House, 802 Monroe. Free. 665–2709.*

★ **"How Do We Distinguish Body, Soul, and Spirit?": Rudolf Steiner Institute.** Lecture by U-M physics professor emeritus **Ernst Katz.** First in a new series of weekly lectures on general topics considered from the viewpoint of Rudolf Steiner's "spiritual science," also known as anthroposophy. No previous knowledge of Steiner's work is necessary. *8–10 p.m., Rudolf Steiner Institute, 1923 Geddes Ave. Free. 662–6398.*

★ **Weekly Meeting: Time and Relative Dimensions in Ann Arbor.** See 12 Tuesday. 8 p.m.

Ann Arbor Singles Ballroom Dancers. See 5 Tuesday. 8:30–11:30 p.m.

Open Mike Night MainStreet Comedy Showcase. See 5 Tuesday. 8:30 p.m.

Laughing Hyenas/The Didjits: The Blind Pig. Hard-rock double bill. Ann Arbor's Laughing Hyenas are a raw-edged, rough-rocking guitar band whose records on the Detroit-based Touch and Go label (best known as the recording home of the Butthole Surfers) are selling quite well in England, France, and the Benelux countries. The Didjits are a hardcore trio from Champagne, Illinois, also on the Touch and Go label, known for their off-the-wall lyrics, ferocious speed-guitar wall of sound, and the shrieking vocals of lead singer Rick Sims. *9:30 p.m., The Blind Pig, 208 S. First. $5 at the door only. 996–8555.*

FILMS

MTF. "The Maltese Falcon" (John Huston, 1941). Also, September 27. Humphrey Bogart, Sydney Greenstreet, Peter Lorre, Mary Astor. Mich., 7 p.m. **"Animation Celebration"** (1989). Collection of animation from around the world. Through September 30. Mich., 9 p.m.

27 WEDNESDAY

★ **"Housing in the Downtown": Lively Downtown Task Force (Ann Arbor Area 2000).** See 13 Wednesday. 8 a.m.

★ **"Basic Torte Decorations": Kitchen Port.** Local culinary artist Carol Pryor offers tips on the attractive presentation of tortes. *Noon–1 p.m., Kitchen Port (Kerrytown). Free. 665–9188.*

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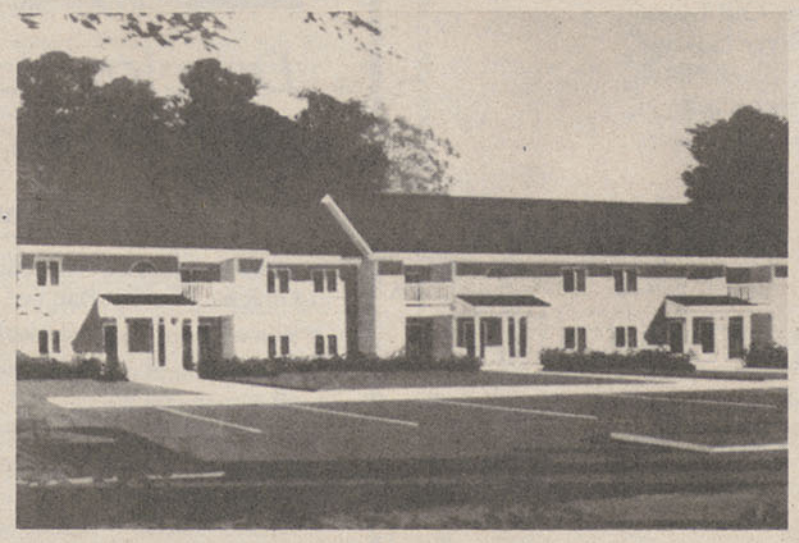

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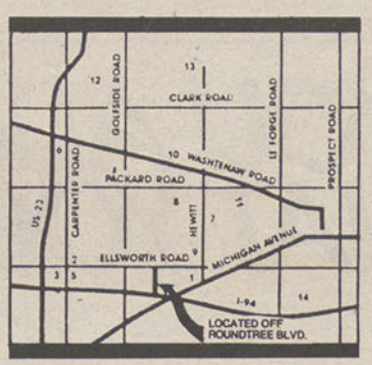

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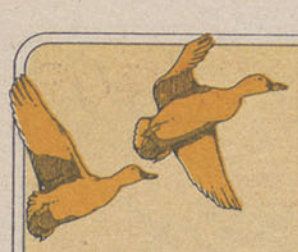

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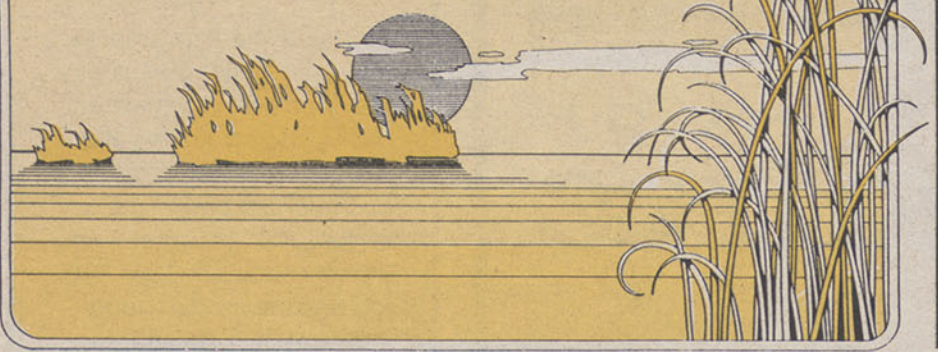

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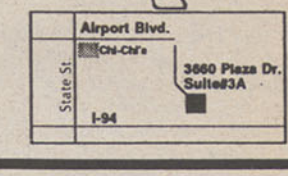

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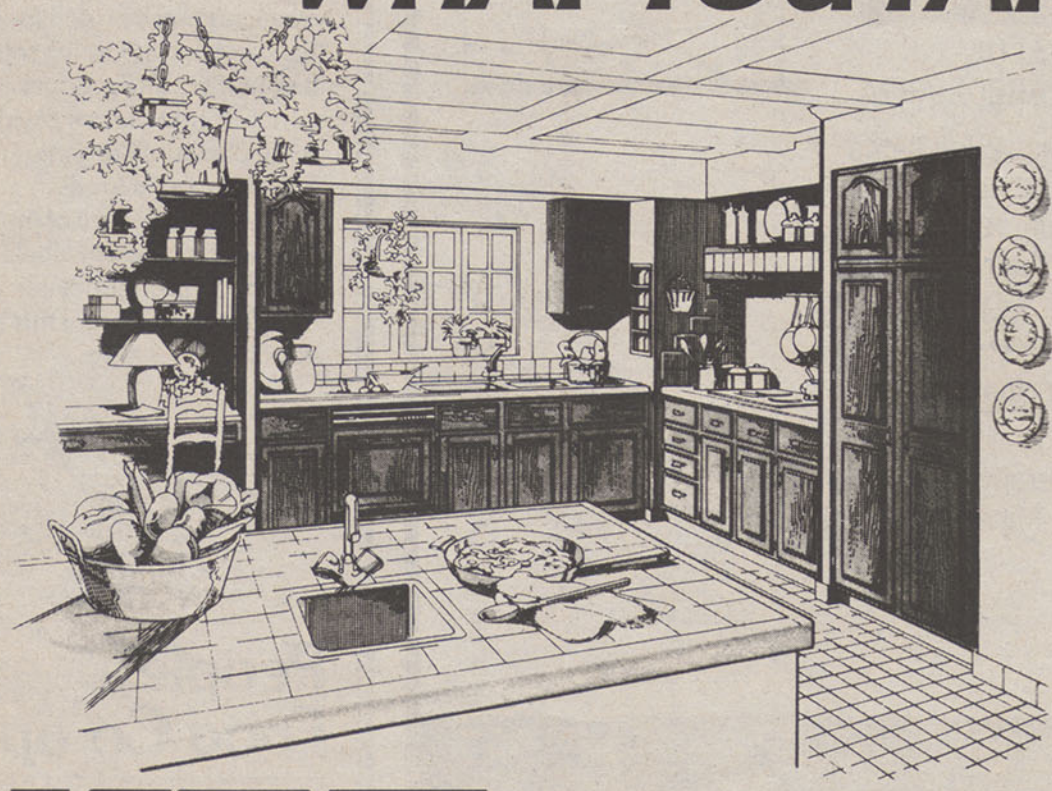

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★ **Women in Science Workshop: U-M Center for Continuing Education of Women.** Panel discussion by students and faculty on **"Studies and Careers in Engineering and Physical Sciences."** *4–6 p.m., Michigan League Rm. D. Free. 998–7080.*

"Business After Hours": Ann Arbor Area Chamber of Commerce. Monthly get-together for networking, idea exchange, contacting potential new clients, and socializing. Cash bar. *5–7:30 p.m., Ann Arbor Marriott Inn, 3600 Plymouth Rd. $6 (includes hors d'oeuvres and two glasses of wine or beer). Open to Chamber members and guests. For an invitation, call 665–4433.*

★ **"Mastery of Intimacy": New Dimensions Study Group.** Birmingham psychological counselor and therapist Doug Lachman demonstrates and discusses his new communication model for enhancing and controlling the level of intimacy in personal and professional relationships. *7:30–10 p.m., 215 N. Seventh St. (between Huron and Miller). Free. 971–2584.*

Israeli Dancing: Hillel. Weekly dance for beginners and advanced. One hour of instruction followed by open dancing. *7:30–10 p.m., 1429 Hill St. $2. 769–0500.*

★ **Volunteer Partners Information Meeting: U-M Family Housing Program.** All native speakers of English are invited to learn about volunteering to help international visitors living on the U-M North Campus learn English. A good way to make some new friends and learn about other cultures. *7:30 p.m., 1588 Cram Circle, North Campus. Free. 763–1440.*

Michelle Daniels (kneeling) and Cornelius Harris star in "Trane: Beyond the Blues," a celebration of the life and music of jazz great John Coltrane. Written by Ann Arbor native Christine Rusch, the work premieres Sept. 28 at Performance Network.

★ **Introductory Session: The Transcendental Meditation Program.** See 24 Sunday. *7:30 p.m., TM Center, 205 N. First at Ann.*

Tim Lilly: MainStreet Comedy Showcase. Also, September 28. A successful performer on the national comedy circuit, this Detroit native is a satirist and storyteller. Preceded by various opening acts. Alcohol is served. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $6 (students, $3) cover charge. 996–9080.*

FILMS

MTF. "The Maltese Falcon" (John Huston, 1941). Humphrey Bogart, Mary Astor, Peter Lorre. Mich., 7 p.m. **"Animation Celebration"** (1989). Collection of animation from around the world. Through September 30. Mich., 9 p.m.

28 THURSDAY

★ **Arts and Crafts Fair: Grand Blanc Arts Guild.** Also, September 29–October 1. More than 25 booths with a wide variety of arts and crafts made by members of the Grand Blanc Arts Guild. *10 a.m.–9 p.m., Arborland Mall. Free admission. 971–1825.*

★ **"Biology, Economics, and Politics: Conflicting Variables in the Management Decisions for the Pollock Fisheries": School of Natural Resources.** National Marine Fisheries Service biologist Pierre Dawson discusses management of the pollock fish harvest in the North Atlantic. *Noon, School of Natural Resources Dana Building (room to be announced), 430 East University. Free. 763–1577.*

★ **Briarwood Job Fair: Briarwood Mall/Ann Arbor Transportation Authority.** Sixty Briarwood merchants set up booths at which job seekers can get information and apply for an interview. The AATA offers free rides to the mall from various points in Ann Arbor. *Noon–8 p.m., Briarwood Mall Grand Court. Free. 769–9610.*

Steve Osburn: Michigan Union Arts Programs "Music at Mid-Day." In conjunction with Hispanic Month, a program of Spanish guitar music by this local musician, who teaches guitar at Herb David's. *12:15 p.m., Michigan Union Pendleton Room. Free. 764–6498.*

★ **Fall Reception: International Neighbors.** A chance to meet and socialize with women from more than 90 countries and to sign up for various activities sponsored throughout the year, including English language conversation, discussion groups, neighborhood tea groups, needlework, and cooking groups. International Neighbors is a 31-year-old group of local women organized to welcome women from other countries who are currently living in Ann Arbor. All area women invited. Nursery care provided. *1–3:30 p.m., Zion Lutheran Church, 1501 W. Liberty. Free. 995–5728.*

★ **Thursday Lunch Bunch: Jewish Community Center.** See 4 Thursday. Today: **"Tucker: The Man and His Dream"** (Francis Ford Coppola, 1988), with Jeff Bridges as Preston Tucker, an Ypsilanti entrepreneur who challenged Detroit in the mid 40s with a boldly innovative car. 1:15 p.m.

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 26 Tuesday. 4–4:30 p.m.

★ **Jamaica Kincaid: U-M King/Chavez/Parks Visiting Professors Program/U-M English Department Visiting Writers Series.** Fiction reading by this former *New Yorker* staff writer, author of two highly acclaimed short-fiction collections, *At the Bottom of the River* and *Annie John*. A native of St. John, Antigua, Kincaid often writes about the Caribbean world of her childhood. She renders her tales in a visionary style, unassuming yet hauntingly magical, that has provoked extravagant praise from the likes of Derek Walcott and Susan Sontag, who calls her "an unaffectedly sumptuous, irresistible writer." *5 p.m., Rackham Amphitheater. Free. 764–6296.*

★ **J Board Fall Fashion Show: Jacobson's.** Jacobson's 1989 crop of area high school students, chosen for their academic records and interest in retail careers, stages this show of fall fashions for teens. *7 p.m., Mr. J/Miss J Shops, Jacobson's, 612 E. Liberty. Free. 769–7600.*

★ **U-M Field Hockey vs. Central Michigan University.** *7 p.m., outdoor football practice turf or inside the football bldg. (depending on weather). Free. 763–2159.*

★ **All-Comers' Meet: Ann Arbor Track Club.** See 7 Thursday. 7–8:30 p.m.

★ **"The Women's Drumming Circle": Guild House Women & Spirituality Series.** All women invited to join this group, led by local women's counselor Liza Bancel, to practice shamanic drumming. *7:30 p.m., Guild House, 802 Monroe. Free. 662–5189.*

★ **"Steps Toward De-Escalating the Military Economy": Women's International League for Peace and Freedom.** Panel discussion with Interfaith Council for Peace executive secretary Beth Sullivan, SANE/Freeze executive board member Doug Lent, and retired EMU music professor Arthur Parris, a member of the local Gray Panthers. Preceded at 7:30 p.m. by socializing and refreshments. *8 p.m., Friends Meeting House, 1416 Hill St. Free. 663–4741.*

★ **Hamao Fujiwara: U-M School of Music.** This U-M music professor performs violin works by Prokofiev and Sarasate. *8 p.m., U-M School of Music Bldg. Recital Hall, Baits Dr. (off Broadway), North Campus. Free. 763–4726.*

"A Lie of the Mind": Ann Arbor Civic Theater MainStreet Productions. Also, September 29 & 30 and October 5–7 & 12–14. The AACT opens the 1989–1990 season of its own off-Broadway equivalent with Sam Shepard's celebrated 1985 off-Broadway hit, a winner of several major awards as best play, including the New York Drama Critics Circle Award, the Outer Circle Critics Award, and the Drama Desk Award. The story concerns the mutually self-abusive relationship between Jake

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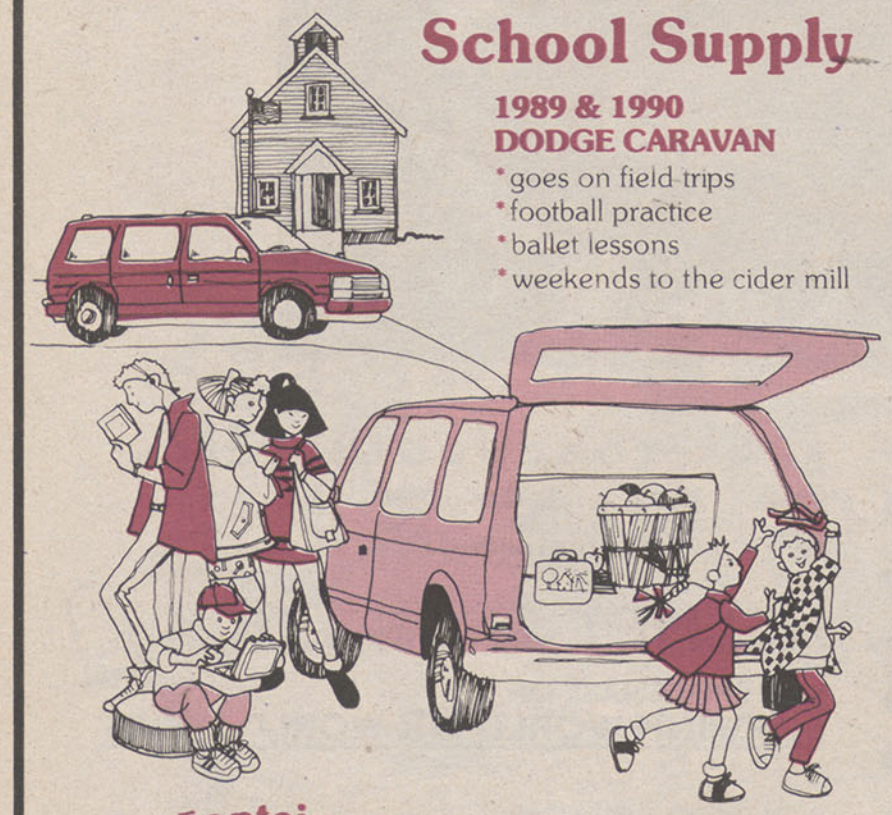

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and Beth, a husband and wife who retreat to their respective family homes after he beats her nearly to death. Alternating between scenes at each home, the action, at once terrifying and painfully funny, widens into a vision of family ties as a deadlock of violated yet impregnable privacies. A large part of the play's disturbing humor is rooted in Shepard's extraordinary ear for the ways people manage to talk only to themselves even when they seem to be addressing others. "Sam Shepard is surely the only dramatist alive who could tell a story as sad and frightening as this one and make such a funny play of it," says *New Yorker* critic Edith Oliver. Annie Award winner David Hunsberger directs a cast that stars Steve Angus as Jake and Wendy Hiller as Beth, with Cindy Hee, Larry Rusinsky, Julie Vorus, Vicki Gatzke, Mike McCafferty, and Christopher Potter, the *Ann Arbor News* movie critic. This production features a new title song composed by local songwriter Jay Stielstra, best known recently for his popular folk musicals, "North Country Opera" and "Tittabawassee Jane." Also, additional original music by Sally Horvath and Kelly Schmidt. *8 p.m., Ann Arbor Civic Theater, 1035 S. Main. Tickets $6 (Thursdays, two admissions for the price of one) in advance and at the door. 662-7282.*

"Trane: Beyond the Blues": Performance Network. Also, September 29 & 30 and October 1, 5-8, & 12-15. Vance Dennard directs the world premiere of this celebration of the life and music of jazz great John Coltrane written by Ann Arbor native Christine Rusch, an award-winning playwright currently living in North Carolina. Her "Potato Girl" is included in the anthology, *One-Act Plays for Acting Students*. "Trane" is constructed as a fast-paced series of sharply etched scenes depicting the growth of Coltrane's art from his beginnings under the influence of Charlie Parker through his conquest of his heroin and alcohol addictions and the incessant struggle to expand the boundaries of his music that marked the last decade of his life. Stars Robert Douglas, Marietta Baylis, Michelle Daniels, and Cornelius Harris. Sets by Ray Wetzel. Music consultant is playwright Rusch's brother, WCBN DJ and jazz poet Arwulf Arwulf. *8 p.m., Performance Network, 408 W. Washington. Tickets $9 (students & seniors, $6) by reservation and at the door. 663-0681.*

"Hamletmachine": U-M University Players. Also, September 29 & 30 and October 1 & 5-8. U-M theater department chair Arnold Aronson directs U-M drama students in this dense, complex, extremely stylized, and richly provocative drama by Heiner Mueller, a celebrated East German playwright whose plays are seldom staged in the U. S. His leading American interpreter is the avant-garde director Robert Wilson. The action is a postmodern transmutation of Shakespeare's "Hamlet," with Hamlet as a prototypical failed intellectual, unable to effect change, and Ophelia as the true revolutionary. The play is infused with powerful images drawn from both high and popular culture and from contemporary politics, and its language borrows from Shakespeare, T. S. Eliot, E. E. Cummings, Karl Marx, and others. *8 p.m., Trueblood Theater, Frieze Bldg., 105 S. State. Tickets $7 (students, $5) in advance at the Michigan League Box Office and at the door. 764-0450.*

★ **Open Meeting: U-M Sailing Club.** See 14 Thursday. 8 p.m.

Tim Lilly: MainStreet Comedy Showcase. See 27 Wednesday. 8:30 p.m.

FILMS

MTF. "Animation Celebration." (1989). Collection of animation from around the world. Through September 30. Mich., 7:15 p.m. **"Red Sorghum"** (Zhang Yimou, 1987). Through September 30. Epic tale of an intrepid young woman in 1930s China. Mandarin, subtitles. Mich., 9:30 p.m.

29 FRIDAY

Fall Tree Sale: Washtenaw County Soil Conservation District. Today is the deadline for ordering two-year-old seedlings of various evergreen trees, mostly spruces and pines. Seedlings, usually 3 to 6 inches high, are sold in bundles of 50 ($8). Orders can be picked up sometime next week. *8 a.m.-5 p.m., Soil Conservation District Office, 6101 Jackson Rd. For information and to obtain order forms, call 761-6721.*

★ **Arts and Crafts Fair: Grand Blanc Arts Guild.** See 28 Thursday. 10 a.m.-9 p.m.

★ **Rona Blue: North Campus Plaza.** See 1 Friday. 11:30 a.m.-1:30 p.m.

★ **"Running in Place: Scenes from the South of France": Shaman Drum Publication Party.** U-M creative writing professor **Nicholas Delbanco** is on hand to talk about and sign copies of his new autobiographical travel memoir. An extremely versatile writer best known as the author of several acclaimed novels, Delbanco has also written short fiction, literary biography, music criticism, and an expressionistic drama, "Wolf," which was produced by the U-M in 1987. Wine & munchies. *4-6 p.m., Shaman Drum Bookshop, 313 S. State (2nd floor). Free. 662-7407.*

Taj Mahal: The Ark. The son of a noted jazz arranger/pianist and a gospel teacher/singer, Taj Mahal has done as much to preserve and revitalize various traditional forms of black musical culture as anyone else alive. More than just a student of black music, he has striven througout his career to achieve an individual freshness of interpretation necessary to keep it alive, and more often than not he has succeeded. Whether it's downhome blues, gospel, or Jamaican reggae, he can be counted on to crystallize anew the essence of the music and bring it back home. This is his first Ann Arbor appearance in nearly two years. *7:30 & 10 p.m., The Ark, 637½ S. Main. Tickets $11.75 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

★ **International Folk Dancing: U-M Folk Dance Club.** See 15 Friday. 8-11 p.m.

★ **Edward Parmentier: U-M School of Music.** This U-M music professor, well known locally as a performer with Ars Musica and other early music groups, performs harpsichord works of John Bull and Frescobaldi. *8 p.m., U-M School of Music*

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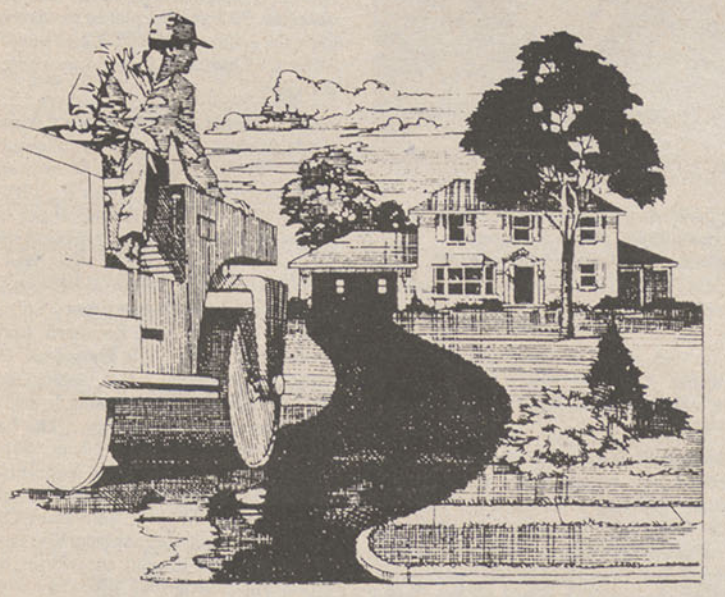

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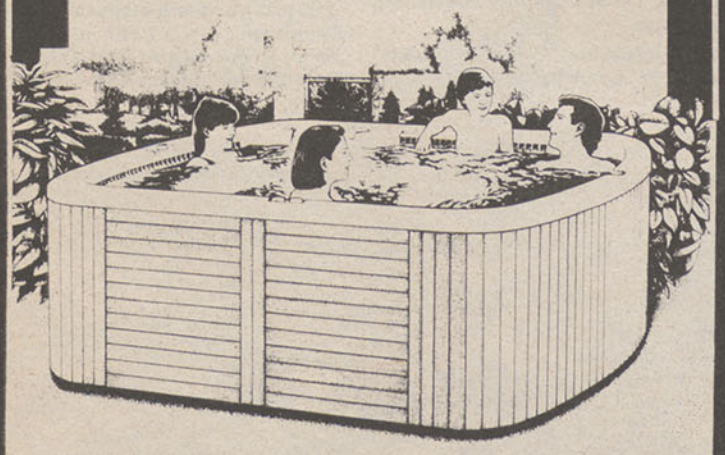

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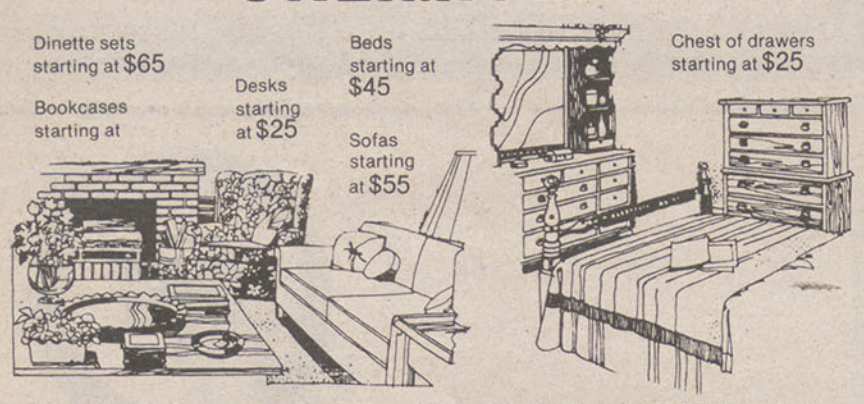

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A leading performer of the classical Indian dance form Bharatanatyam, Hema Rajagopalan appears at Rackham Auditorium, Sept. 30.

Bldg., Blanche Anderson Moore Organ Recital Hall, Baits Dr. (off Broadway), North Campus. Free. 763-4726.

"Dizzy Fingers": Kerrytown Concert House. Chicago-based jazz pianist **Tony Caramia** performs ragtime, jazz improvisation, and "novelty" piano pieces dating from the 1860s to the 1940s. His program ranges from works by Victor Herbert to Scott Joplin to Sam Goold and includes improvisations on familiar tunes both sentimental and silly, such as "Someone to Watch over Me," "My Foolish Heart," and "Someday My Prince Will Come." Caramia has performed both jazz and classical concerts worldwide and has teamed up with jazz greats such as Urbie Green, Clark Terry, and Marian McPartland. A University of Illinois music professor, Caramia has also published many articles on jazz and keyboard music. *8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $8 & $12 (students and seniors, $5). Reservations suggested. 769-2999.*

Jazz Dance Theater in Concert. Also, September 30. Reorganized last winter under the direction of local choreographers Renee Grammatico, Michele Obrzut, and Carol Seido, the all-new Jazz Dance Theater presents an evening of original jazz and modern ballet dances. Highlights include the premieres of "High Stakes," a progressive jazz dance piece, and "Flash Forward," set to the music of Buddy Holly, Patsy Kline, and Jerry Lee Lewis. *8 p.m., Lydia Mendelssohn Theater, 911 North University. $8 (students and seniors, $6). 995-4242.*

"A Lie of the Mind": Ann Arbor Civic Theater MainStreet Productions. See 28 Thursday. 8 p.m.

"Trane: Beyond the Blues": Performance Network. See 28 Thursday. 8 p.m.

"Hamletmachine": U-M University Players. See 28 Thursday. 8 p.m.

Rob Schneider: MainStreet Comedy Showcase. Also, September 30. Ann Arbor debut of this California-based comic, a regular at the L.A. Improv who has been getting lots of national TV exposure. Schneider is a new wave observational comic with eccentric views and skewed perspective. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $12 (students, $6 for late show only) cover charge. 996-9080.*

Code Red: Heidelberg Restaurant. See 1 Friday. 8:30 p.m.

The Kingbees: Rick's American Cafe. Also, September 30. This LA-based neo-rockabilly trio led by singer/guitarist Jamie James had a couple of big hits in the early 80s, including "My Mistake." The band was extremely popular in the Detroit-Ann Arbor area before disappearing from the scene for a few years. But local fans apparently remember what they liked, because Rick's has been jammed each time the band has played since returning more than two years ago. *9:30 p.m., Rick's American Cafe, 611 Church St. $5 at the door only. 996-2747.*

FILMS

AAFC. "Superstar: The Karen Carpenter Story" (Todd Haynes, 1987). To be followed by "other camp classics." MLB 4; 7 & 10 p.m. **"Glen or Glenda?"** (Edward D. Wood Jr., 1953). Unintentionally hilarious docu-fantasy about transvestism by the director of "Plan 9 from Outer Space." MLB 4; 8:40 p.m. **CG. "My Man Godfrey"** (Gregory La Cava, 1936). A rich girl learns from her wise manservant that money isn't everything. William Powell, Carole Lombard. Location to be announced, 7 p.m. **"It Happened One Night"** (Frank Capra, 1934). Clark Gable, Claudette Colbert. Location to be announced, 8:45 p.m. **U-M Center for Japanese Studies. "The Loyal Forty-Seven Ronin"** (Kenji Mizoguchi, 1941-1942). Extravagant two-part epic about feudal loyalty among 18th-century samurai. Japanese, subtitles. FREE. Lorch, 7 p.m. **MTF. "Animation Celebration"** (1989). Through September 30. Collection of animation from around the world. Mich., 7:15 p.m. **"Red Sorghum"** (Zhang Yimou, 1987). Through September 30. Epic tale of an intrepid young woman in 1930s China. Mandarin, subtitles. Mich., 9:30 p.m.

30 SATURDAY

★ **Country Fair: Wiard's Orchards.** See 2 Saturday. 9 a.m.-6 p.m.

★ **"18th-Century America: Re-Enactment of the Revolutionary War": Domino's Farms.** Also, October 1. Two living history organizations, the Northwest Territorial Alliance and the Brigade of the American Revolution, collaborate to re-create a Revolutionary War encampment, including both American and British campsites. The camps also feature re-creations of several 18th-century non-military customs and crafts, including quill pen writing, spinning, weaving, woodworking, and blacksmithing. Activities each day begin with camp inspections (10 a.m.) and public tours of the camps (11 a.m.). Spectators participate in demonstrations of the recruitment of soldiers by the American (12:30 p.m.) and British (1:30 p.m.) armies. Also, fife and drum music (1 & 3:30 p.m.), an artillery demonstration (2 p.m.), a military fashion show (2:30 p.m.), a women's fashion show (3 p.m.), and a mock battle (4 p.m.). *10 a.m.-5 p.m., Domino's Farms, 30 Frank Lloyd Wright Drive (off Earhart Rd. north of Plymouth Rd.). Free. 995-4258.*

A reenactment of a Revolutionary War battle, complete with flintlock rifles and fife and drum corps, takes place at Domino's Farms Saturday and Sunday, Sept. 30 and Oct. 1. More peaceful attractions include demonstrations of colonial crafts such as spinning, weaving, penmanship, and blacksmithing.

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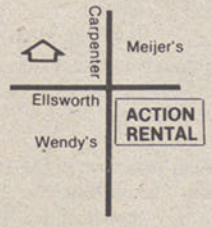

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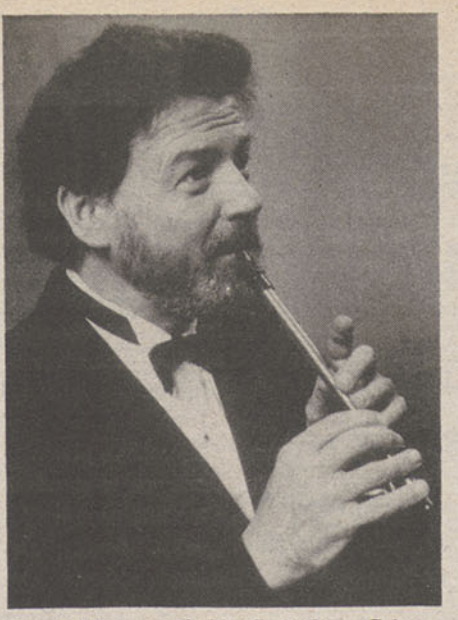

Entertaining, versatile Irish flutist James Galway performs Mozart's Flute Concerto No. 1 in G in a concert with the Detroit Symphony Orchestra at Hill Auditorium Oct. 1.

★ **Arts and Crafts Fair: Grand Blanc Arts Guild.** See 28 Thursday. 10 a.m.–9 p.m.

★ **Encyclopaedia Britannica Spelling Bee: Arborland Mall.** Competition for elementary schoolchildren in kindergarten through fifth grade. First prize is a complete set of the Encyclopedia Britannica. *11 a.m., Arborland Mall. Free. 971–1825.*

★ **Old Boys Weekend: U-M Rugby Football Club.** The U-M team plays a series of matches against former U-M rugby players. *10 a.m., Palmer Field. Free. 668–7505.*

"Autumn Stars"/"The Mars Show": U-M Exhibit Museum Planetarium. See 2 Saturday. 10:30 & 11:30 a.m. ("Autumn Stars"), 2, 3, & 4 p.m. ("The Mars Show").

★ **"Hitachi Automatic Home Bakery": Kitchen Port.** Kitchen Port's Julie Lewis demonstrates the use of the Hitachi home bakery. *11 a.m.–noon, Kitchen Port (Kerrytown). Free. 665–9188*

★ **U-M Field Hockey vs. Ohio State University.** *11 a.m., outdoor football practice turf or inside the football bldg. (depending on weather). Free. 763–2159.*

Bonsai Exhibit: Ann Arbor Bonsai Society/Bonsai Association of Michigan. Also, October 1. More than 50 bonsai trees and shrubs by Michigan bonsai artists. Includes dwarfed evergreens, junipers, and balsams, as well as deciduous species. Also, workshops, demonstrations, an auction, and sale of bonsai plants and materials. Special guests include National Bonsai Foundation board member Vaughn Banting of New Orleans and Ann Arbor bonsai artist Bruce Baker. Proceeds go to the National Bonsai Foundation for the construction of an American Bonsai Pavilion at the National Arboretum in Washington, D.C. *Noon–5 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. $2 admission. 971–7570.*

U-M Football vs. Maryland. *1 p.m., Michigan Stadium. $20. Sold out. 764–0247.*

★ **"Seminole Patchwork": Whole Cloth.** Sewing demonstration by local sewing instructor Colleen Ryan-Peters. *1:30–3:30 p.m., Whole Cloth, 206 S. Fourth Ave. Free. 668–8028.*

★ **Rona Blue: North Campus Plaza.** See 1 Friday. 2–4 p.m.

Cherish the Ladies: The Ark. It used to be that among Irish-Americans traditional Irish music was performed almost exclusively by males, but that has been changing for nearly two decades. This very popular 9-woman ensemble not only exemplifies the fruits of that change but is regarded by many critics as perhaps the most exciting exponent of traditional Irish music now performing in this country. Featuring two fiddlers, two accordionists, a flutist, a singer, and three step-dancers, the group performs a great array of Irish instrumental music, song, and dance. *7:30 & 10 p.m., The Ark, 637½ S. Main. Tickets $11.75 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

★ **2nd Annual Community Gospel Choir: Apostolic Faith Church.** This volunteer chorus presents an exciting evening of gospel music. *8 p.m., Apostolic Faith Church, 6400 Textile Rd. (west of Stoney Creek Rd.), Ypsilanti. Free. 482–6336.*

★ **Observers' Night: University Lowbrow Astronomers.** See 2 Saturday. 8 p.m.–1 a.m.

Lynn Slaughter and Alan Lomasson: U-M Dance Department 2nd Annual Guest Artist Series. This series is an inexpensive, informal showcase of prominent, innovative choreographers from around the country. The guest artist program kicks off a series of six weekly shows with a performance by these two U-M alumni. A husband-and-wife team who met while performing with Detroit's Harbinger Dance Company, Slaughter and Lomasson moved to Colorado Springs in 1984, where they founded Three Dancers Plus. Tonight, they perform a program of solos and duets. Slaughter performs "Knock," a powerful exploration of women's anger choreographed by U-M dance professor Gay Delanghe, and Lomasson performs his own "A Short Shade of Shy," a somewhat autobiographical work about dancers and dancing. He also performs Erin Mattiessen's "Alleluia (for Mark)" a light, witty solo with music by Mozart. The duets include the renowned choreographer Bill Evans's "Tangos," Lomasson's "Echo" (with a Philip Glass score), and "Undercurrents," a collaboratively choreographed duo with a commissioned score by former U-M music professor Gregory Ballard. *8 p.m., U-M Dance Bldg. Studio A, 1310 North University Court. $4 at the door only. 763–5460.*

Hema Rajagopalan : U-M Office of Major Events. This renowned classical Indian dancer performs to traditional Indian music. Rajagopalan is a master of Bharatanatyam, the dance form based on stories from Hindu mythology. A native of Delhi, she heads the Natyakalalayam Institute of Dance in Chicago. *8 p.m., Rackham Auditorium. $12.50 (children, $8.50). 763–5112.*

Jazz Dance Theater in Concert. See 29 Friday. 8 p.m.

"A Lie of the Mind": Ann Arbor Civic Theater MainStreet Productions. See 28 Thursday. 8 p.m.

"Trane: Beyond the Blues": Performance Network. See 28 Thursday. 8 p.m.

"Hamletmachine": U-M University Players. See 28 Thursday. 8 p.m.

Rob Schneider: MainStreet Comedy Showcase. See 29 Friday. 8:30 & 11 p.m.

Code Red: Heidelberg Restaurant. See 1 Friday. 8:30 p.m.

The Kingbees: Rick's American Cafe. See 29 Friday. 9:30 p.m.

FILMS

AAFC. "Hotel Terminus: The Life and Times of Klaus Barbie" (Marcel Ophuls, 1988). Also, October 1. Admission $4. MLB 3; 2 & 7 p.m. **CG "La Vie de Famille"** (Jacques Doillon, 1985). Divorced man kidnaps his 10-year-old daughter to get acquainted with her. Sammy Frey, Juliette Berto, Juliette Binoche. French, subtitles. Lorch, 7 & 9 p.m. **MTF. "Animation Celebration."** (1989). Collection of animation from around the world. Mich., 5 & 7:15 p.m. **"Red Sorghum"** (Zhang Yimou, 1987). Epic tale of an intrepid young woman in 1930s China. Mandarin, subtitles. Mich., 9:30 p.m.

1 SUNDAY (October)

★ **Point Pelee Field Trip: Washtenaw Audubon Society.** Day trip to Point Pelee on the Canadian side of Lake Erie, where late-migrating birds and monarch butterflies pause on their journey south. *Meet 7 a.m. at Pittsfield School, 2543 Pittsfield Blvd. Free. 663–3856.*

★ **Country Fair: Wiard's Orchards.** See 2 Saturday. 9 a.m.–6 p.m.

★ **U-M Field Hockey vs. Ohio University.** *10 a.m., outdoor football practice turf or inside the football bldg. (depending on weather). Free. 763–2159.*

★ **"18th-Century America: Re-Enactment of the Revolutionary War": Domino's Farms.** See 30 Saturday. 10 a.m.–5 p.m.

★ **Michaelmas Festival: Rudolf Steiner Institute.** Activities include a recitation of Rudolf Steiner's Calendar of the Soul, a talk about the festival, a Michaelmas play, recorder music, and group singing. Bring a dish to pass for the potluck lunch. Children welcome. *11 a.m.–3 p.m., Rudolf Steiner Institute, 1923 Geddes Ave. Free. 668–4163; 769–6593.*

★ **Arts and Crafts Fair: Grand Blanc Arts Guild.** See 28 Thursday. Noon–5 p.m.

Bonsai Exhibit: Ann Arbor Bonsai Society. See 30 Saturday. Noon–5 p.m.

★ **"Elmo's Fitness Walk."** See 10 Sunday. 1 p.m.

"The Mars Show": U-M Exhibit Museum Planetarium. See 2 Saturday. 2, 3, & 4 p.m.

"Hamletmachine": U-M University Players. See 28 Thursday. 2 p.m.

James Galway and the Detroit Symphony Orchestra: University Musical Society. The immensely popular flutist James Galway is the guest star at this season-opening concert. He performs Mozart's Flute Concerto No. 1 in G Major. Gunther Herbig, who has announced that this is his last season with the Detroit Symphony Orchestra, directs the DSO in Mozart's Overture to "The Abduction of the Seraglio" and Shostakovich's Symphony No. 4. *4 p.m., Hill Auditorium. Tickets $11–$30 (U-M student rush tickets, $5 beginning September 30) in advance at Burton Tower and at the door. Group discounts available. 764–2538.*

★ **Israeli Dancing: Jewish Community Center.** See 3 Sunday. 4:30–6 p.m. (elementary schoolchildren), 8:30–10 p.m. (adults).

Song Sisters Slumber Party: The Ark. This is not a sleep-over, but kids are invited to come in their pajamas for snacks and a concert of bedtime songs, stories, and lullabies by this popular local children's music duo. The Song Sisters are Julie Austin and Chris Barton, both members of the acoustic band Footloose. They've played at festivals, libraries, and churches throughout the state, and they've released three recordings. *5 & 7 p.m., The Ark, 637½ S. Main. Tickets $5 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

"Trane: Beyond the Blues": Performance Network. See 28 Thursday. 6:30 p.m.

The Vusisizwe Players present "You Strike the Woman, You Strike the Rock," a vibrant play about three resilient black South African women living under apartheid. At the Michigan Theater, Oct. 1.

"You Strike the Woman, You Strike the Rock": Vusisizwe Players/Market Theater Company of Johannesburg (Michigan Theater Foundation Drama Season 1990). The MTF opens its 2nd season presenting major touring theater attractions with this acclaimed drama about life under apartheid in South African townships. Set on the outskirts of Capetown, the story concerns three black women who eke out a living selling chickens and oranges. Using minimal props, the Vusisizwe Players rely on dramatic skits, storytelling, song, mime, and dance to conjure a succession of scenes evoking the terror and joys, the sorrows and resilient humor of black women hemmed in by both apartheid and sexism. *Toronto Sun* reviewer John Colbourn describes the play as a "sophisticated return to the roots of theater—part folk theater, part revival meeting, part morality play." A good part of the play's appeal derives from the extraordinary versatility and vibrant energy of its 3-woman cast, Nomvula Qosha, Thobeka Maqutyana, and Poppy Tsira. *8 p.m., Michigan Theater. Tickets $17.50 & $23.50 (MTF members, $14.30 & $20.30) in advance and at the door. To charge by phone, call 668–8397.*

FILMS

AAFC. "Hotel Terminus: The Life and Times of Klaus Barbie" (Marcel Ophuls, 1988). Admission $4. MLB 3; 7 p.m.

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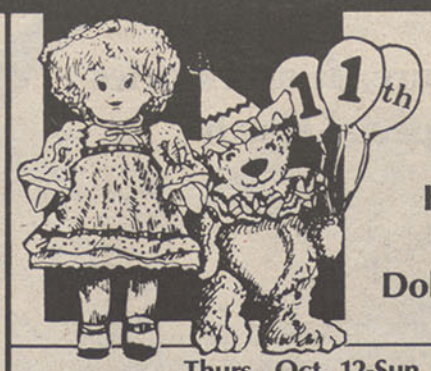

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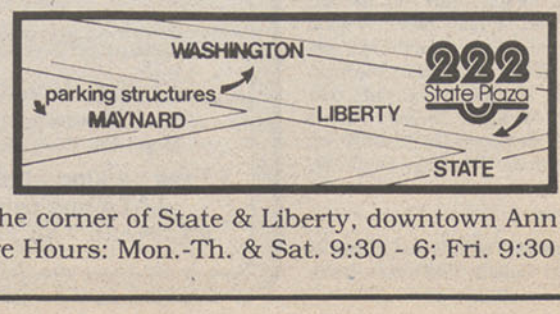

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The many ventures of Henry Sandweiss

The Southfield developer who built the neo-Roman Colonnade is making quite a mark on Ann Arbor.

Over the summer, KWS Realty of Southfield signed a contract to buy the Michigan Theater building. That building runs from 527 to 539 and from 602 to 609 East Liberty, which will make KWS the landlord of Leidy's gift shops and the SKR and Schoolkids' stores, but not of the theater itself.

KWS is run by Henry Sandweiss, a U-M grad and attorney based in Southfield. Compared to giants like the Kojaian family, who have reshaped downtown with One North Main and 301 East Liberty, Sandweiss is a small out-of-town developer. According to company literature, KWS represents about 250 investors in Ann Arbor real estate; a typical project lets about forty investors come in at $37,500 each on average. In addition to the Michigan Theater building purchase, groups of KWS investors own the Campus Arcade at 611 Church (in early August, KWS was about to sign a lease with a restaurant there) and the Washtenaw Professional Building, just north of the Washtenaw-Stadium fork.

Sandweiss is alternately gruff and engaging. To a greater extent than most out-of-town investors, he seems inclined to communicate with the local community. "The campus area is strong and vibrant," he says of the Michigan Theater building deal. "The buildings will become more valuable." He's thinking of restoring the old brick facades, which were covered in the 1950's, though so far he doesn't have enough information to make a final decision.

Pending that change, Sandweiss's most decisive mark on Ann Arbor's urban fabric remains the Colonnade shopping center on Eisenhower Parkway. A fearless postmodern fantasy, its curved layout and colonnaded false front reinvent what would otherwise be an ordinary strip shopping center in the image of the Roman Coliseum. Completed in 1988, it's already an indelible southside landmark—admired by some for its audacity, but despised by many others. (See p. 65.)

He's taken a certain amount of flak, Sandweiss admits, about the Colonnade. "It was the architect's solution to fit the triangular piece of land we had," he says. "The crescent shape is a big plus." All stores are visible from anyplace in the center, enticing customers from one to the next. "If the retailer is looking for visibility he certainly has it," Sandweiss points out. "Some people like it and some don't, but everyone knows where it is."

Newton Furniture opened at Colonnade in August. Sandweiss says the Newton chain, with three other stores in the metropolitan Detroit area, advertises a lot. That will bring customers to the center, and that, in turn, will bring more retailers. "It feeds upon itself," he adds. "The presence of Newton is serving as a catalyst. We're getting calls from related businesses like lighting, linens, and wall-covering stores."

Newton took three storefronts near Blue Heron Fine Foods. Manager Todd Craft says, "Demographics-wise, out here we needed a blend of traditional, contemporary, and transitional furniture." The store is arranged in room settings, or galleries, which Craft says is the trend in furniture store design. But, he adds, that's the direction owner Bill Wolf took when he opened his first furniture store twenty-six years ago. Like Briarwood, Newton decided that classical background music would work best in Ann Arbor. They also keep convenient mall-style hours: 10 a.m. to 9 p.m. Monday through Saturday, and noon to 5 p.m. Sunday.

For those to whom the term "dinette set" signifies a 1950's chrome and marbleized formica table with chrome and marbleized vinyl upholstered chairs (usually tomato-red or banana-skin-yellow), it comes as a surprise to find that the dinette set still exists and has been updated. With life-styles becoming more informal, Craft says, the new dinette sets are suitable for either the dining room or kitchen. Thirty years from now, a 1980's-culture collector might be delighted to find a used glass and brass dinette table with a set of brass-framed swivel rocker chairs on casters sleekly upholstered in a light, almost white-on-white, patterned weave from Newton.

Henry Sandweiss's latest project is State Street Center, a small retail and office building next to Englander's furniture. Due for completion by next spring, it will be considerably more conventional architecturally than the Colonnade. KWS will demolish the squat and square Tee and Ski building to make better use of the prime property; Sandweiss is already negotiating to lease space in the new 25,000-square-foot building (about half the size of Englander's) to a store that carries contemporary modular furniture, a sports bar, and a printing operation.

According to Sandweiss, South State, as a main thoroughfare with very high traffic, is fertile ground for all kinds of retail. The purchase, demolition, and redevelopment are worthwhile because available land with retail zoning is essentially nonexistent there. He says incredulously, "The Shell station at State and Eisenhower acts as a grocery store!" ►

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Sandweiss's latest Ann Arbor acquisitions are the prime Liberty Street storefronts in front of the Michigan Theater.

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Robby Babcock's restaurant odyssey

The Whiffletree is still in limbo, but its owner is back downtown with Robby's at the Icehouse.

Robby Babcock opened **Robby's at the Icehouse** at the end of July. It's located in the red brick building that climbs the hill at the corner of South First Street and Huron. From 1910 to 1925, the building housed the Artificial Ice Company, though the company's address was on Huron and Robby's is 102 South First Street. More recently, it held Greg Fenerli's This Zorba Is Greek in front and Tamiko's in back. Fenerli and Tamiko Cowen closed Tamiko's (a regular diner there recalls it as "a Japanese Cheers") and Zorba earlier this year.

Although Fenerli continues to run Oyster Bar and the Spaghetti Machine downstairs, he sold part of his business interest to Babcock and turned the first floor over to him. Apparently, Fenerli has thoughts of retirement, and Tamiko was glad enough to lighten her workload. Tamiko is working with Babcock; her influence is seen clearly in the appetizer menu, which includes sushi and sashimi ranging in price from $3.95 for a tofu and bonito dip to $18.95 platters for two or more people.

Robby's is Babcock's third restaurant. He owns the Gollywobbler in the Holiday Inn East on Washtenaw at US-23 and was a partner in the Whiffletree on Huron, which was lost to a fire last year. When he came from Huntington Woods to the U-M in 1965, he figured he was in training to be a doctor or a lawyer, but it was an earlier brush with the restaurant business that determined his course. "I had been a waiter in high school," he says. "My cousin was a doctor in the Catskills and I worked there one summer and it was fascinating. It overshadowed school. I was a lousy student. I've gone to school six years and I still have a semester to go." (Before coming to Ann Arbor, Babcock also worked at Detroit-area restaurants, including the Northwoods Inn on Woodward—whose buffet eventually inspired the Whiffletree's.)

In the late 1960's, there were a lot fewer restaurants in Ann Arbor. Babcock began to work his way through his own ad hoc apprentice system. "The big ones were the Rubaiyat, the Briarwood Hilton—its restaurant was called the Ambassador—and Weber's," he recalls. "I worked first at D'Agostino's, which later became the Loma Linda. Then the university took their parking, and they ended up with two parking spaces." (The deserted building is near the river on the north side of the Broadway Bridge.) D'Agostino's was also the beginning of Babcock's friendship with Fenerli. "He'd taken over management of D'Agostino's, which I guess was nearly bankrupt," Babcock explains.

The indomitable Fenerli soon cropped up again as owner of the Rubaiyat, which he had moved from South Main to the old ice house building. Babcock was working at the Hilton by then. "I learned to tend bar at the Rubaiyat," he continues. "I

Robby Babcock at his namesake restaurant.

CHRISTINE ROSS-CAVANNA

would leave the Hilton as a waiter and go to the Rubaiyat, where they had a great group—the Iris Bell Trio. The drummer went on to work for Mel Torme, then Basie, where he was the only white guy. I'd leave [the Hilton] at eight-thirty, rush to the Rubaiyat, and wash glasses—in those days there were not glass washers. I'd just stand in the middle of the other bartenders, washing glasses. I ended up as service bartender—that was top of the heap. Greg was the owner, Subhi was the manager." (Subhi is Subhi Jassim, who has been the general manager at the Rubaiyat, the Red Bull, the Whiffletree, and, now, the Gollywobbler.)

Babcock even worked at Leo Ping's, one of downtown's two American-Chinese restaurants, it was located where Mr. Flood's is now. "Sometimes I took a specific job—I took a cut in pay to work at the Red Bull when it opened, just to see how to open a restaurant."

Opening his own restaurant was always in the back of his mind. When he did, it was in partnership with Andy Gulvezan, who now owns the Full Moon, the City Grill, the Liberty Inn, and the Flame. "Andy had been a commercial painter. I think he had four hours of experience at a Chuck Muer place, peeling shrimp. We opened the Whiffletree in 1973. At the time, the Cracked Crab had lines out the door, and the Gandy Dancer was highly successful. We changed the concept for the Whiffletree while waiting in line at the Cracked Crab. It was going to be a burger and mushroom place with salads. We figured, 'If they can do it this good in seafood on paper plates . . .' We did a lot of seafood at first. We started with a hundred and five seats. [Eventually, it grew to 340.] We succeeded the New Odyssey, which succeeded the Odyssey, which succeeded a bar, the Century, that was a far cry from the Odyssey." (As a biker's bar, it was a lot rougher than its yuppified successors.)

"There were times at the Whiffletree when our line would meet the Old German's line on Huron—it would threaten to block traffic," Babcock recalls. "No customer would stand in line anywhere now." Babcock and Gulvezan parted company in 1976, when Gulvezan opened the Armadillo Country Club on Washtenaw in Ypsilanti, but they continued to own the property in partnership.

"The Whiffletree burned in the summer of 1988," Babcock recounts dryly. "The Fire Department worked awfully hard, but one guy told me Ann Arbor is basically a house-fire department—they have one rooftop truck for the entire city. It wasn't until six-thirty a.m., when Pittsfield's rooftop truck showed up, that they were able to contain it. It burned so long they'll never know where it started, but it wasn't in our kitchen. Our sprinkler never went off, because the fire reached the kitchen through the roof two and a half hours later. We were insured, but it's never enough."

Complications resulting from the Gulvezan partnership have kept Babcock from reopening at the Whiffletree location, but he says he still hopes to do so. At a minimum, he wants to bulldoze the most

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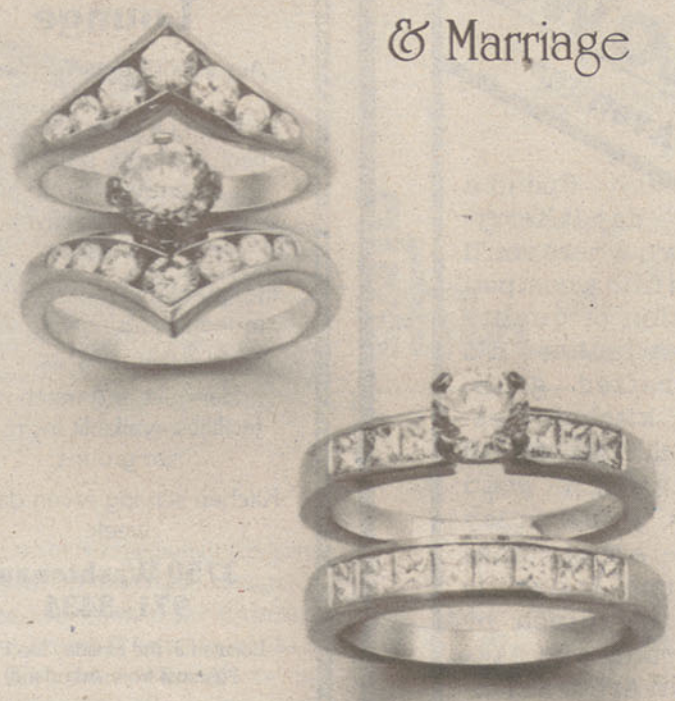

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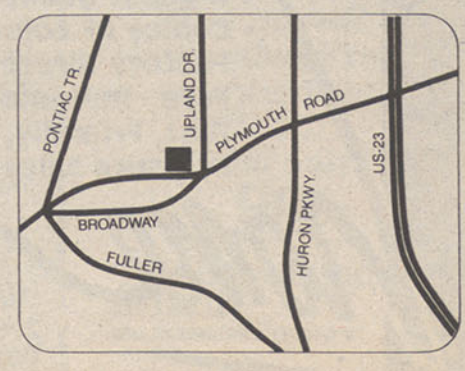

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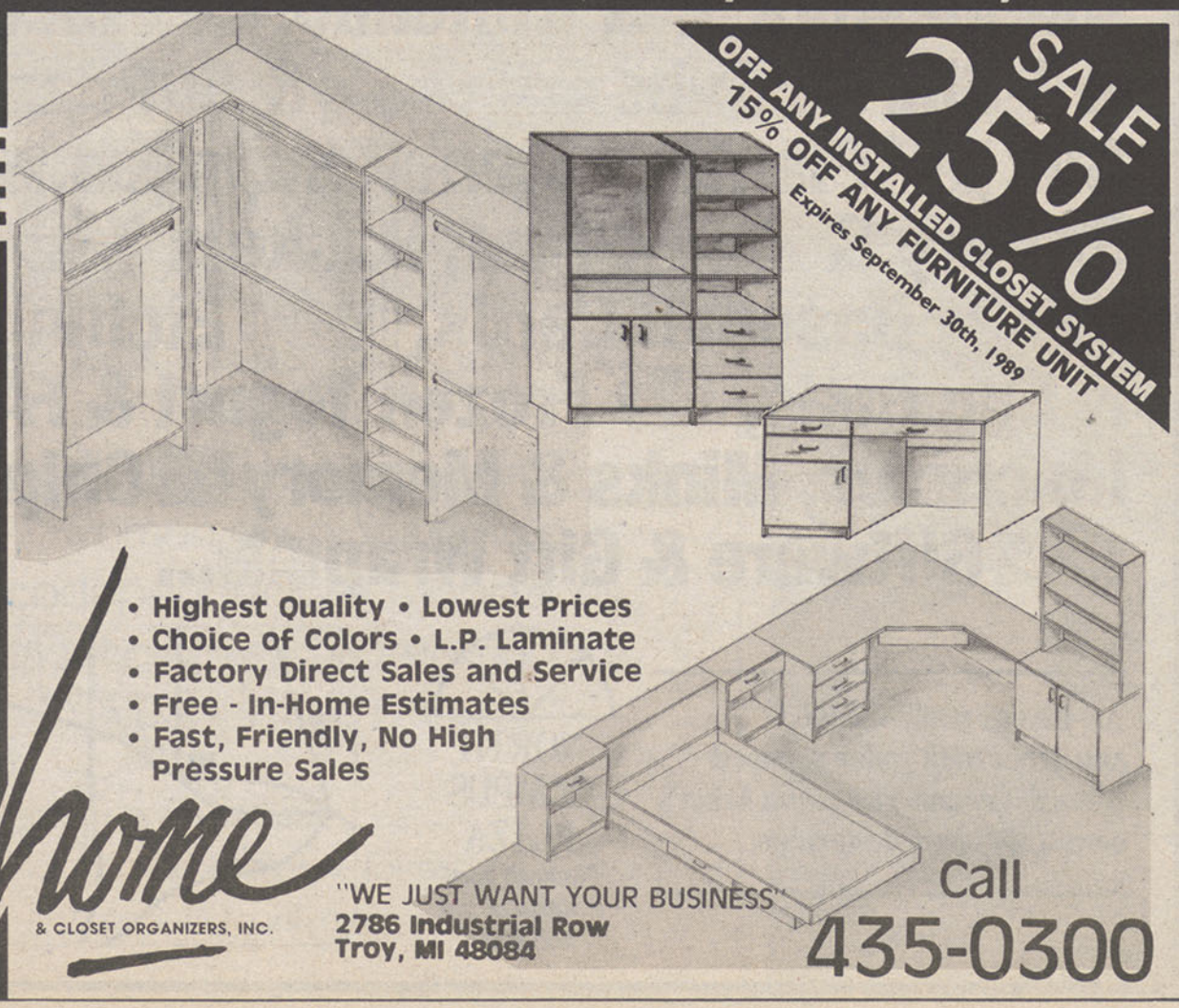

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seriously damaged parts of the building this year.

"In the meantime," he says, "this [Robby's] seemed like a good opportunity. Greg approached me and said that, down the road, he might want to get out of the business and 'Are you interested?' We sat down in December for an afternoon and worked it out, and then the attorneys spent two months putting it together."

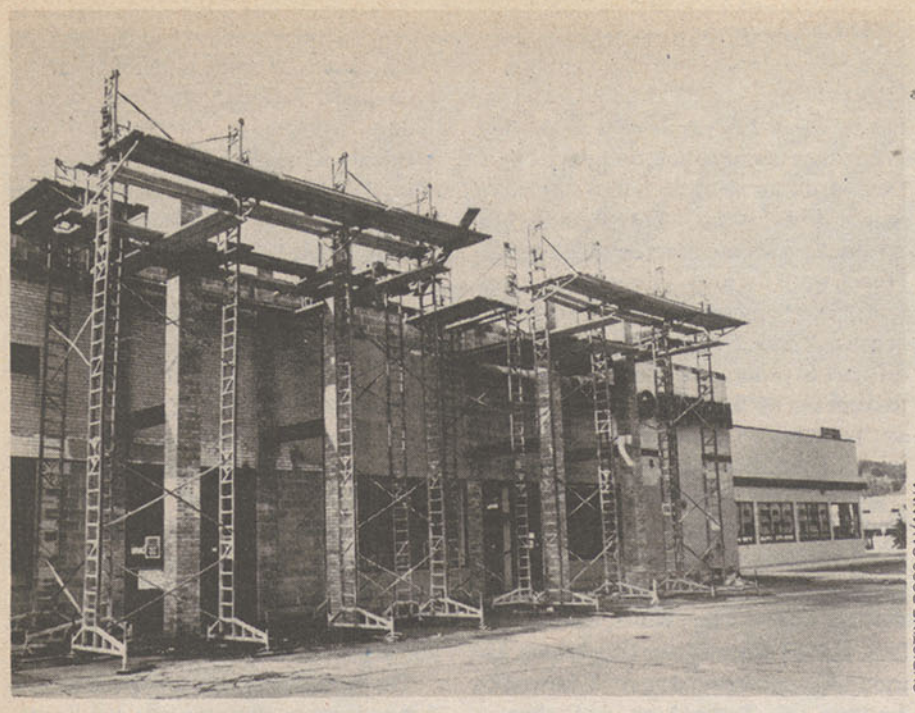
It's a restaurant at the fine-dining end of the spectrum. Wine is served in hand-blown crystal; the decor in salmon and Confederate blue is a charming blend of postmodern smart and Ralph Lauren-style burnished comfort; and the host is elegant in an impeccable black suit. It's the quiet and intimate kind of place that's replacing overly flashy restaurants in big cities. Still, it would be easy to spend a lot of money at Robby's, especially for those who linger long in the list of top-notch wines and liqueurs. On the other hand, entrees, devised by chef and limited partner Dan Tesin—he looks like a food-loving opera tenor—are big, gutsy meat, fish, and pasta dishes. Accompanied by a choice of salad, they're priced at $11.95 to $20.95.

"Dan is key to the story from the start," Babcock says with evident gratitude. "He walked out of law school three months after the Whiffletree opened and started as a dishwasher. He worked his way past guys who have degrees from the Culinary Institute of America. He outperformed them all. If he'd stayed in law school, he'd be a circuit judge by now."

Desserts are appropriately sinful. (The Trio of Profiteroles at $4.50 is cream puff shells filled with orange, raspberry, and hazelnut mousses served with orange and raspberry sauces.) They're made by Steve Martin, a sandy-haired ex-farmer ("I got crazy and went to culinary school," he says) who left his position as executive pastry chef of the Whitney in Detroit so he could work in Ann Arbor. The full menu is served Tuesday through Saturday from 5:30 to 10:30 p.m., but the dessert menu remains available until 11 p.m. Tuesday through Thursday and 11:30 p.m. Friday and Saturday.

"Things have changed," Babcock says, comparing the Whiffletree era and the constraints of a hotel-related restaurant like the Gollywobbler with Robby's. "You've got newer beefs—Angus, not just prime and choice. There are lots of new drinks—peach schnapps, Sambuca. Back in the Sixties, you had to know how to make Pink Ladies and Pink Squirrels; now you serve Sambuca with a coffee bean. The biggest change is that the imported beers have come in and swept it. I don't think we're even going to have a draft. It's regional—Ann Arbor is bottled beer, Ypsi is more draft."

Robby's, says Babcock, is "exactly what I want to do. The training of the wait staff is going to be more detailed, in an effort to get the restaurant we've always wanted. In a fun place, there's the feeling like they're coming into your home, or your art form. When it becomes just a matter of money, it loses a lot of the fun, a lot of the joy."



CHRISTINE ROSS-CAVANNA

The end of the line for West Stadium's pink castle

Once again a plain-Jane building, its new tenant will be a drugstore.

Battlements atop the city's pink castle, Roma Hall, went tumbling down in July. "It had served its part in history," eulogizes Jerry Rosenfield, general manager of **Murray's Discount Auto Stores**. Murray's, owners of the property at the southeast corner of West Stadium and Liberty, moved out of the Disneyesque building and renovated it to suit its new tenant, **Arbor Drugs**. The auto parts chain has just added a new building at the West Stadium edge of the lot for its own business, which, Rosenfield says economically, "sells things that make the car look pretty and run better."

Originally a typically cigar-box-shaped grocery store (it was owned by the small Vescio chain), the building was turreted in 1979 by Enzo Paparelli, president of Roma's of Michigan, a Birmingham-based catering company. Paparelli thought a castle was a good idea for Ann Arbor. The new facade (wood sprayed with cement and marble chip aggregate) wasn't much higher than its single-story support; Observer writer Annette Churchill described it as a "13th-century pink castle cut off at the knees."

By 1982, Roma Hall's catering days were over, but its fantasy life lived on when Little Caesar's owner Mike Illitch opened a franchised Chuck E. Cheese Pizza Time Theater there. Chuck E. Cheese was a combination pizza restaurant and video game palace made more manic by life-sized automated animal characters—the inspiration of computer industry giant and developer of the Atari computer, Nolan Bushnell. Its manager predicted, "Chuck E. Cheese will be as big as Mickey Mouse in five years." Excited by the growing video-game craze, he promised, "I guarantee you we'll kill McDonald's birthday business." But, unlike McD's, video games and Chuck E. Cheese proved to be a passing fancy. Murray's, a seventeen-year-old Detroit-based chain of thirty-three stores ("Yes, there is a Murray," Rosenfield assures us), bought the property five years ago.

A while back, they partly hid the somewhat depressed looking pink castle from view when they added a new building for Michigan National Bank—a more apt institutional symbol of this century. In July, a front-loader went to work peeling off Murray's unsturdy fortification. "It came down," Rosenfield says, "real easy."

Middle Eastern food options expand near campus

A Lebanese juice bar meets a multicultural lunch spot.

Two casual eateries, each with a Mediterranean slant, opened near the U-M campus in time for the fall student influx. **Bon Juice and Sandwiches** is at 619 East William near the corner of State. **Wolverine Hideaway** is at 314 South Thayer across from Hill Auditorium.

Like most well-educated Lebanese, Bon Juice owners Ali Higazi and Tom

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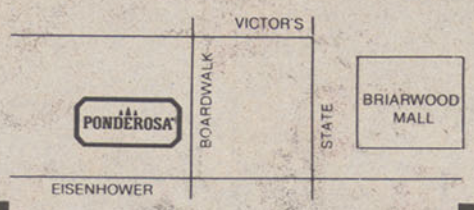

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Fakim speak French as well as Arabic. When they opened their first juice bar in Dearborn four years ago, they wanted to name it Bon Jus, but found their American customers were baffled by the French word for juice—though they knew that "bon" meant "good." So "jus" became "juice." The bilingual result is difficult to pronounce and has a tendency to come out as "bone juice" or sometimes as "bahn juice" (as in "Bon Jovi"). The juice is good, however it's pronounced.

Since most Moslems don't drink alcohol, says Higazi, "in Lebanon, each street has three or four juice bars, and all are crowded." Higazi, dark and smart in well-cut Italian-style clothes, came to the U.S. in 1981 when he was twenty-one. He took an engineering degree at Lawrence Institute of Technology and then a master's at Wayne State. He owns a printing company in Dearborn. Fakim is a pharmacist there. When they saw how many Lebanese were moving to Dearborn, they realized juice bars were a natural.

Freshly squeezed juices vary slightly in price according to the fruits and vegetables in them. Lemonade is the least expensive at $1.25 for a small. A "frosty fruit flip" is the most expensive, with a large going for $3.20; it's made with guavas, mangoes, strawberries, milk, and honey. When we stopped in, Higazi enthusiastically insisted we try the carrot juice and then the apple juice. He waited until we admired both before he got to the real point, which was to mix them together. That made his favorite drink, a mysteriously subtle and invigorating brew. To really appreciate it, Higazi says, "Do some sport. Sweat. Then come in and get some to drink."

The partners decided to expand to Ann Arbor because "people here are health-conscious, and they're willing to pay for quality and natural foods. We're inter-

CHRISTINE ROSS-CAVANNA

CHRISTINE ROSS-CAVANNA

After buying the old house across from Hill Auditorium, Jacob Ali (right) and his family decided to put the former Hadcock Music space to use as the Wolverine Hideaway. (Below) Ali Higazi (left) and Tom Fakim modeled Bon Juice on a Lebanese juice bar.

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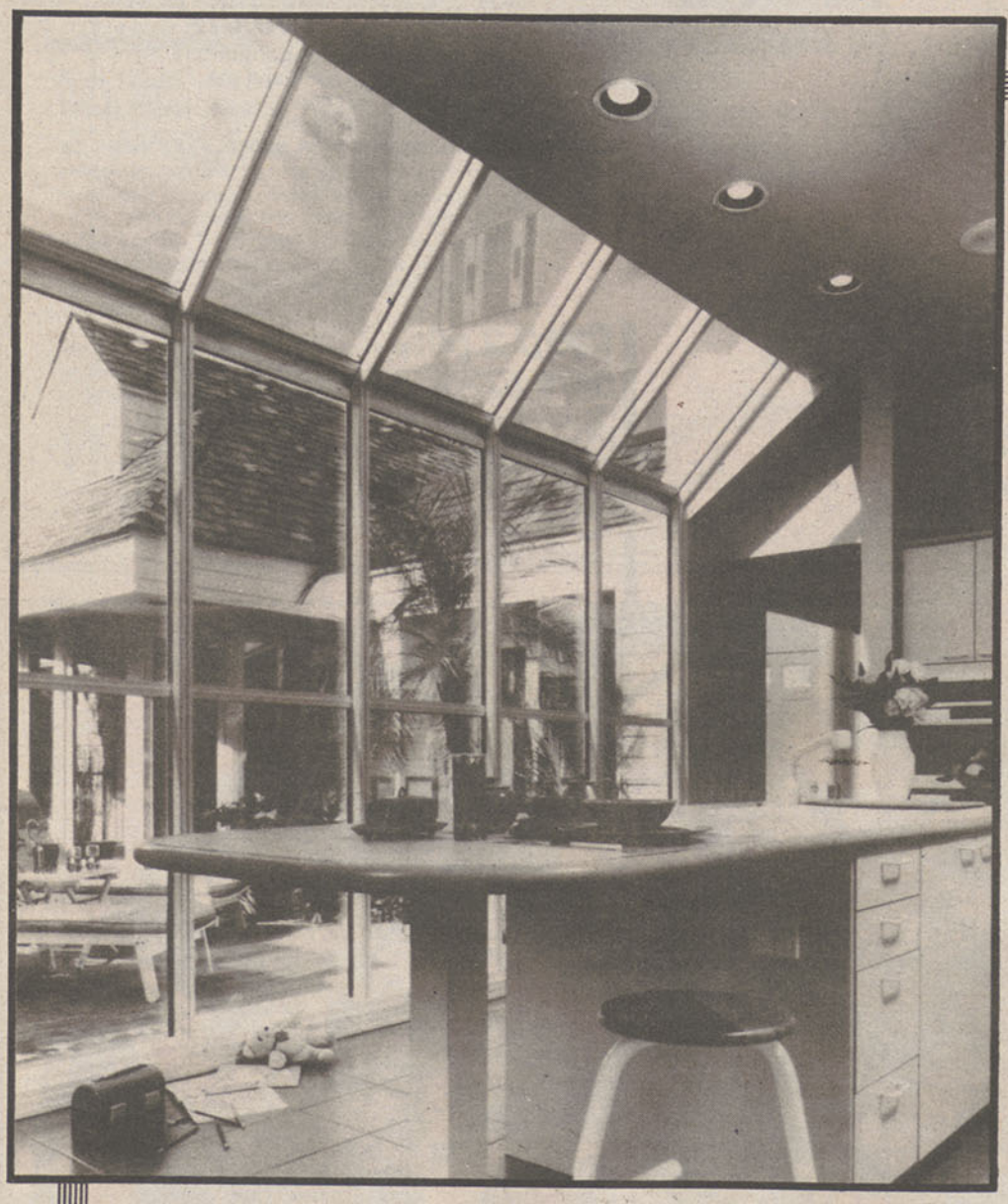

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ested in those who take care of themselves," Higazi says. "We [the Lebanese] eat a lot of food with fats, but we don't care because fresh juices make a balance."

The Dearborn Bon Juice was so successful that the partners soon opened a full restaurant, Tuhama's Gourmet Sandwiches, next door. The new Ann Arbor shop combines the menus of both, though mostly for takeout. There's only a five-stool counter and that is usually crowded. "Foods from Middle Eastern countries have some things in common," Higazi says, "like shish kebab. But each has its own food. I'm not prejudiced, but Lebanese is the best."

Most American customers order falafel because they've been introduced to the fried vegetable patty in a pita bread by other Middle Eastern restaurants. (Bon Juice's version is a little more delicately textured and considerably more highly spiced than most.) But the menu offers many less familiar alternatives. Makanek ($2.50) is the equivalent of a Lebanese hot dog. It's an exotically spiced sausage (cinnamon is identifiable) served in either a crunchy French roll or a pita. Soujok ($2.50), a spicy-hot lamb sausage, is the Armenian version. "I don't make that myself. It's very hard to make," Higazi says. "The Armenians are very famous for it." Less spicy, but garlicky-fragrant, the chicken special ($2.25) is barbecued chicken in a French roll with a thick garlic dressing. The first sight of a Bon Juice sandwich is rather startling. Each has one or more visible slices of a fluorescently pink object. It turns out to be sliced turnip pickled in beet juice, and it's the snappy Lebanese equivalent of a dill pickle.

Ba-ba ghanoush (eggplant mashed with sesame seed butter) is made the old-fashioned way. The eggplants are roasted on an open fire, which makes for a haunting smoky flavor. The Bon Juice recipe calls for twenty-five special seasonings from Lebanon. "You can't get them all here," Higazi says. "The magic thing is the amount of each thing you put in." There are also desserts and Lebanese breakfast specialties. Hours are 9 a.m. to midnight. The partners hope to add a full-scale restaurant in Ann Arbor this year. Over the long haul, they are looking at franchising.

The Ali family, from Jerusalem, also sees their new restaurant, the Wolverine Hideaway, as an opening to bigger opportunities. In their case, it may be real estate. They bought the gray frame house on valuable property next door to the Bell Tower Hotel on Thayer. Then they thought about what business would do well in the downstairs space that used to be Hadcock Music.

"If I came here, it's to do something," says Jacob Ali, trying to explain his and his family's business drive in the U.S. "Immigrants want to know everything." The Ali family is headed by father Ghaleb

CHRISTINE ROSS-CAVANNA

Ali, a retired judge and president of the Court of Appeals in Jerusalem. Unlike other courts in Israel, the Jerusalem Court of Appeals hears cases presented by both Israelis and Arabs. Ghaleb Ali, an Arab, concedes he misses the stimulating and complex profession.

The store's managers are Ali's sons Jacob and Isaac. Their sister, Rula, is a student at the U-M; their mother, Basima, is the source of cooking instruction and recipes. Another son, Abraham, owns A-1 Electronics at North Campus Plaza. Jacob and Isaac are both students at EMU studying real estate.

The deli's menu includes Middle Eastern specialties like spinach pie, falafel, hummus, tabbouleh, and baklava. World unity on a fundamental level takes a step forward with Wolverine Hideaway's pita sandwiches—corned beef spread with hummus (mashed chick peas, olive oil, and seasonings) on a pita costs $2.85 for a regular and $3.50 for a large. Hot dogs, similarly internationalized, cost $1.45 without hummus and $1.85 with. Hours are 9 a.m. to 9 p.m. Monday through Saturday. Breakfast hours will be added soon. Deliveries can be arranged for large orders.

Bell's Cafe, meeting place of street people and professionals, has closed

But Gina Pantely and Carol Hopp have plans for a Chelsea reunion.

For the fifth time in the last twenty years or so, the restaurant at the corner of Main and Miller is about to change its identity. **Bell's Cafe** closed in July.

Bell's occupied the north bay of the turn-of-the-century Pardon Block. For most of its early history the block's corner retail space housed grocery stores. (From

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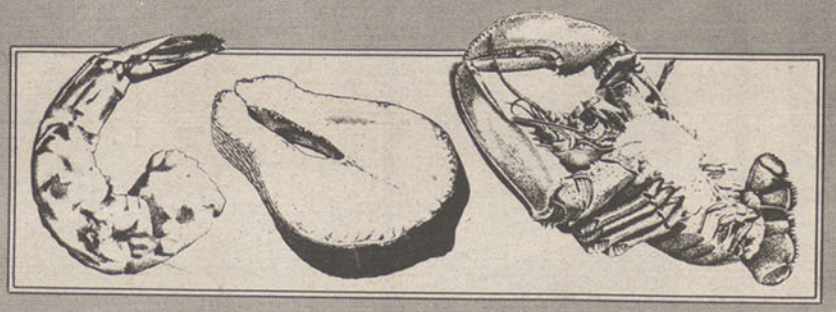

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1930 to 1942 the Atlantic and Pacific Tea Company kept a store there.) In the late 1940's, Thompson's Restaurant opened. It survived, though with some slight name changes, for almost two decades.

In 1968, Ralph Bolhouse, owner of Ralph's Market (now the Huckleberry Party Store), turned the corner restaurant into the New Deli. Its regally flocked maroon wallpaper gave it a strong image, but one that didn't seem much like a deli. Like all the other Eastern European-style delis that preceded Zingerman's in Ann Arbor, it just didn't work. The next owner of the New Deli was Demo Panos. In 1971, he sold it to his niece, Gina Pantely, who renamed it the Olympic.

A handsome and charismatic woman, Pantely secured the restaurant's place as a popular downtown hangout. Professionals quietly negotiated business while street people in nearby booths warmed their fingers and idled away time with hot cups of coffee. "When I owned it," Pantely says, "we had the judges, we had the lawyers, and we had the riffraff of the world." At some point, Community High School students joined the mix of regulars; they spent a lot of time there, but only a little money. In 1979, Pantely sold the restaurant to father-and-son Russian immigrants Leo and Efim Burda. They renamed it the Metro. The Burdas sold it to two local businessmen, owners of Bell's Diner on West Stadium and Bell's Pizza at Packard and State, who renamed it Bell's Cafe. They in turn sold it to the Hur family, Korean immigrants who live in Ypsilanti.

Back in 1971, soon after she bought the restaurant, Pantely hired waitress Carol Hopp, who stayed on through successive changes of ownership, becoming a landmark herself. "If you want to know about Bell's," a local realty agent who breakfasted there often says, "you should talk to Carol. She called everybody 'hon' and was the best reason for going there."

"She was the reason why I went," agrees woodworker Robert Nisley, who sometimes ate lunch there five days a week. "She started remembering my birthday. I'll miss seeing her on a daily basis."

Bell's lost some of its blue-collar clientele, says Hopp, when the Hurs shortened the restaurant's hours. Next it lost much of its space when landlord Duane Renken created a lobby and elevator to serve offices upstairs and others in an adjacent building on Miller. According to a regular, the Hurs were baffled by the amputation of space, charges for improvements, and rent increases. Renken says they were evicted for nonpayment of rent.

Renken hopes to speedily revive a restaurant on the strategic corner. Meanwhile, Gina Pantely and Carol Hopp will soon be a duo again. Right now, Hopp is working at Village Kitchen, a Maple Village shopping center restaurant owned by Pantely's sister, Helen Panos. But Pantely is about to open Gina's Cafe in a new building at 1120 South Main Street in Chelsea. Hopp says she'll be there, too.

Assorted notes

When we spoke with him in late July, Steve Seixas (pronounced SAY-shus) was busy with plans to open **Your Choice**, an alcohol- and drug-free activities center. He will take advantage of the two-story layout of the arcade at 214 South Fourth Avenue to have two completely different kinds of activity rooms. The first-floor spot, which had served as a showroom and workrooms for clothes designer Lary Hafner, will take care of dancing. A space on the second floor is planned as a place to chat, play pool, and watch videos. Vending machines will provide refreshments at first. "Saying 'No' [to drugs and alcohol] doesn't work," Seixas says, explaining why there's a big need for his center, "unless you have something to say 'Yes' to."

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FoxFarm Pottery owners Jan Benzinger and Sharon Plumley have drolly named their second Kerrytown business **Marsh and Fields Natureworks**. "We've had it in the back of our minds to do something else," Benzinger says. "We're in a lot of street fairs and we see things that we would like to carry, but just don't fit in at FoxFarm." The nine-year-old pottery shop will continue to represent a group of about thirty-five artists, while the new store branches out. Originally it was to have a heavy slant to handmade bird feeders and birdhouses, but the owners succumbed to the temptations of other products within the limits of handmade, nature-related work. They have a line of pins, for example, that hold fresh flowers. "It's sort of open-ended," Benzinger says. "We started with the bird idea, but it came to seem too narrow." FoxFarm is on the first floor of Kerrytown's Godfrey Building. Marsh and Fields Natureworks is on the second floor of the market building. It occupies a space created during recent additions that link the buildings and include a new glass-sided self-service elevator.

The new elevator made it possible to convert an old service stairway and landing behind **Par Avion** into new space for that store. Now the store is half again as big as it used to be, so owners Paul and Barbara La Bras are adding more imports. "We're going to see several manufacturers in France this fall," Paul La Bras says. "A place in Alsace is one of the last in France to do woodblock prints on fabric. We plan to bring that fabric here. In July, we added kilim bags and some bags that are designed in Belgium and made in India. I got one of the Belgian bags yesterday, and as soon as I saw it, I called the manufacturer and told him to send some more." He will also import a French line of enameled cast-iron home accessories, including coat racks.

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Arcadian Antiques, owned by Rhonda Gilpin, and **Fielder's Choice**, a baseball card shop owned by Tim Ahles, are making a short move together. The baseball card shop has been located on the balcony level of the antique shop for the past year and a half. Now they'll share the much bigger space on the south side of Nickels Arcade, which previously housed the Yarncraft shop. The move will allow the antique store to add larger furniture pieces.

Antique stores generally are located in small towns or at the edge of big towns where rent is low, but Gilpin says the combined professional and student traffic through the arcade works fine. She says the quality and comparative price of antiques make them a better value than their new counterparts. "Students don't buy five hundred dollar pieces, of course, but professionals do." She brings in many customers from the Detroit area.

In addition to baseball cards, Fielder's Choice also buys and sells autographed baseballs and photos. The campus is a good place to acquire inventory. Students sometimes sell their collections to pay for tuition and books.

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Doni Lystra is opening her third **Dough Boys** bakery. She has purchased the Breadery building at 2370 West Stadium and will move her production facility there from South Main Market. The new production space is twice as big as the old and will supply Dough Boy shops at South Main Market and Kerrytown as well as at the new location and in filling commercial orders.

The bakery was started by Alex deParry and Bob Shipman in 1982, about a year after they opened South Main Market. "They knew more about business," Lystra says. "I'd just had my second child. I'd always thought I'd like to have a business myself. I came as a baking consultant and since then I took it on."

Lystra, a contagiously calm woman, seems to be firmly and competently charting a course as both a homemaker and a businesswoman. "We're a two-business family," she says. She and her husband, Don Lystra, a partner with Ayres Lewis Norris and May engineering, are parents of two children, Margot and Bradford.

As soon as Dough Boys' baking equipment was moved out, Cheri (pronounced sha-REE) McDonald Walker started moving **Living Art Foods** in. Her company's motto is "For the art of healthy living." She hopes to complete the moving process and be ready to open sometime in September. She'll keep standard South Main hours: 8 a.m. to 8 p.m. Monday through Friday, 8 a.m. to 7 p.m. Saturday, and 9 a.m. to 5 p.m. Sunday.

Given the nature of her business, we didn't expect to find McDonald Walker in a tailored suit and high heels, and we didn't. Casually dressed and hazel-eyed, she says, "I am a holistic health practitioner. I have talked to people about food and their diets and how that fits into their well-being for thirteen years. Out of that, I started giving people food—sprouted foods." ►

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McDonald Walker's interest in nutrition began with a long-term illness that she believes she overcame through diet.

"The emphasis is on vegetarian, low-fat, low-cholesterol, low-salt, low-calorie foods," she says. To a large extent, her program is also dairy-free. She specializes in what she calls "living foods," which are based on sprouted seeds, nuts, and beans. "We need enzymes to aid digestion," she says. "But there are enzyme inhibitors in seeds, nuts, and beans. That's why they can be stored. There are Egyptian tombs with preserved grains. To be optimally digestible, we need to begin the germination process to activate the enzymes."

After inducing germination with moisture, McDonald Walker dehydrates the foods in a low-heat dehydrator. Then they become the basis of entrees, salads, soups, sauces, and desserts. The shop's stock will also include some hard-to-find natural foods groceries, baby foods, food supplements (including blue-green algae and flower pollen), and recycled paper products.

McDonald Walker (she uses both her father's and stepfather's last names) is married to Jason Boekeloo (it translates from Dutch as "healing Dutchman"), who plays electric bass with Peter Madcat Ruth and with the Stark Raving Revue. They and their daughters, Leighanna, five, and Lillia, one, gave up a "huge wonderful old Victorian house" in Howell to be nearer the new store. Now they have a house with a front porch on the Old West Side.

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In a kind of revisionist ploy, Andy Gulvezan is bringing back vestiges of the Pretzel Bell, the gone-but-not-forgotten restaurant that for almost fifty years indulged U-M high spirits and high jinks. He's naming the second floor of the City Grill the **Pretzel Bell Bar and Grill**. "I applied for the name a couple of years ago," he says. "I've just been sitting on it." When the properties of the Liberty Street restaurant (where Grandma Lee's is now) were auctioned off four years ago, he bought its battered bar, one of its three bells, and some other paraphernalia, all of which will be installed on the second floor at 311 South Main.

Pretzel Bell patrons bought a lot of beer; were very, very cheerful, except when brought to tears by nostalgic memories or memories in the making; were given to carving their names, initials, and stick drawings in the restaurant's heavy wooden tables; threw hardboiled eggs against the ceiling to crack their shells before peeling and eating them; and were feted on their twenty-first birthdays with boisterous ringing of the P Bell's bells and a lot of what was called "chugalugging." Gulvezan hopes to revive the success as well as the traditions of the Pretzel Bell. (It may be harder this time; during its troubled final years, Pretzel Bell owner Clint Castor regularly complained about how ruthlessly competitive the restaurant business is now.)

Gulvezan has been turning the City Grill (that remains the name of both the first floor and the rooftop deck) into a sports bar and restaurant. Satellite TV will provide sports coverage on several monitors on each floor. The monitors in the Pretzel Bell Bar and Grill will be tuned to Michigan sports most of the time.

Gulvezan has also reinstituted lunch at the Liberty Inn. Tina Chaconas, new day manager, was recently manager of Geri's Boutique and of Maya Place before that. A grill has been added to the bar for a return to "old-fashioned service where the bartender is going to do part of the cooking," Gulvezan says.

Coming Up

The Holiday Inn West on Jackson Road is developing a new family-style restaurant, **Traditions**, to replace Savory's.

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Keith Moorman, who was manager of Absolute Sound when it was on State Street, and Duncan Cole, manager of Sam's Store on Liberty, will open **Ann Arbor Audio** this month. The home-audio equipment store will be located in the old Hi-Fi Buys place at 618 South Main.

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Even empty, the handsomely renovated building at 214–218 South Main is no longer recognizable as the Woolworth's it once was. Now it's beginning to fill with new stores. **Barclay's Gallery** has leased the southernmost of the building's three bays. The gallery is the second for William and Carol Fagan of Mount Clemens. "We carry antique art, ethnographic art, and antiquities," says William Fagan. "Everything from a suit of armor to a wildebeest's head." Lori Blair and Suzanne Shaw are taking the middle bay for **Blair Shaw,** a women's fashions store. Blair says she admires existing downtown boutiques, but says there's still room for the niche Blair Shaw will fill with working women's daytime and evening clothes. Lines will include Gene Ewing washable silks and Kathryn Dianos out-on-the-town clothes. Blair Shaw's opening is set for the end of September.

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Maria Ruedinger and Bettina Jesinger plan to open **Common Destinations** this month at 214 South Fourth Avenue. Ruedinger says the store will carry women's books, music, art, and jewelry, with a strict focus on feminist and lesbian subjects.

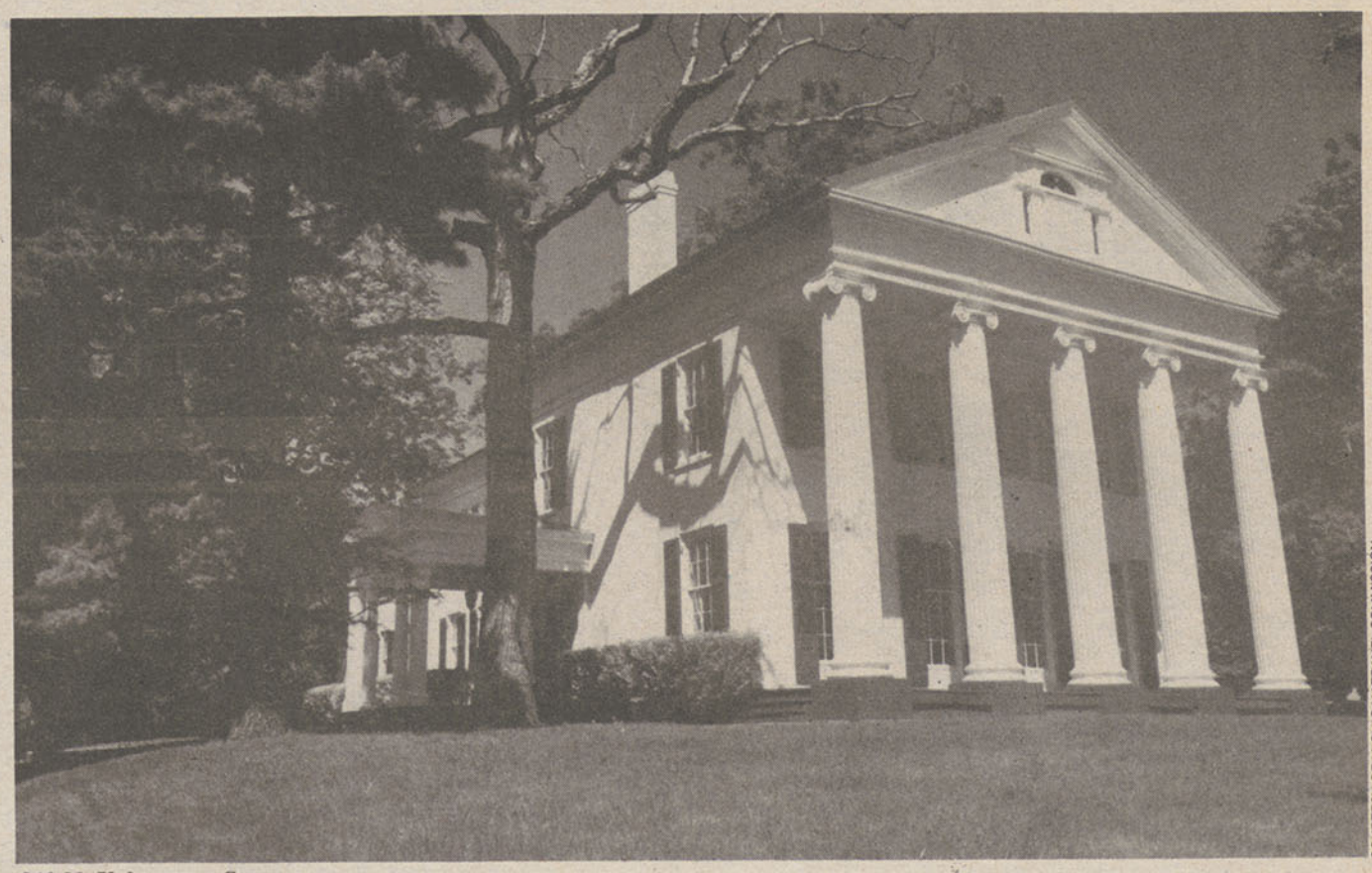
Closings

Thalia Schunk's permanent one-woman show ended with the summer closing of the **Vision Gallery of Modern Art** at 207 South Fourth Avenue. And **Mama Llama**, a small South American import store located above Hutzel's, is also gone.

The **Seafood Bay** at 2375 Jackson Road (just east of Stadium) closed. The Ypsilanti Seafood Bay is still open. All that the company's management office in Oak Park will say is, "Our lease was over." ■

Marshall's fortuitous preservation

Ambitious founders, proud traditions, and a long economic sleep made it Michigan's picture-perfect 19th-century town.



COURTESY OF MICHIGAN TRAVEL COMMISSION

310 N. Kalamazoo St.

Marshall's image today is that of a picture-book county seat from 1875. Its tree-lined streets and impressive collection of historic buildings are the stars in one of the Midwest's best-known home tours. Sponsored by the Marshall Historical Society and held every year on the second weekend of September, it attracts 10,000 visitors—considerably more than Marshall's 1980 population of 7,201.

Marshall's quaint image belies the aggressive real estate speculation that launched the town. Founder Sydney Ketchum was a dynamic and well-connected speculator. He sought a centrally located town site that could become a new business and political center for Michigan as development in the state moved westward. He chose a site on the Territorial Road, a major artery for settlers arriving via Detroit.

Most of Marshall's early settlers were, like Ketchum, young, well-educated go-getters from established New York families. They were interested not in farming the land but in buying up large parcels, promoting the area to new settlers, and reselling at a profit. They were determined to build in Marshall the same kind of fine homes, schools, and churches they were accustomed to in the East.

Under their aggressive ministrations, Marshall prospered. Platted in 1831, it soon succeeded in becoming the county seat of Calhoun County. An attempt to win the state capitol failed, but Marshall's central location soon spurred another boom. In 1844, the Michigan Central Railroad located its machine shops, warehouse, and hotel/restaurant here.

In 19th-century America, the mere arrival of railroads made towns boom: the railroad gave farmers a ready market for their produce, brought farmers and salesmen to depot towns to trade, and attracted factories to take advantage of easy shipping. In Marshall, with its rail yards and busy restaurant—important to travelers before the advent of railroad dining cars—the boom was far bigger. Peaks of growth occurred in the mid-1850's and again just during and after the Civil War, that great stimulus to industrial development in the North.

Marshall's gentry built to fill the need. And they built stylishly and well, following the proud local precedent established by the first New York speculators. Their flair rubbed off on home builders of much more modest means. In addition to some very grand mansions, Marshall has an unusual number of small and simple but tasteful and well-proportioned cottages in Greek Revival and Gothic Revival styles.

Marshall's boom stopped abruptly in 1872. First, Marshall's busy industrial sector, known as Perrinville, burned to the ground. Its investors were hurt so severely they could not rebuild. Soon after that, the Michigan Central asked for more financial backing to expand its shops. Railroads back then often required local matching subsidies for their investments, but Marshall's weakened business interests couldn't raise the money. The shops and yards moved to nearby Jackson. The town's remaining hopes were dashed when construction stopped on a long-awaited north-south rail line between Fort Wayne and Lansing.

For fifty years after that fateful fire in 1872, the town virtually went to sleep. By 1890, it had been far outstripped by Jackson and Battle Creek. (The 1890's did bring to Marshall a small concentration of companies making patent medicines and therapeutic devices, a spillover from the health boom in nearby Battle Creek.) Marshall's old buildings were preserved naturally by a combination of minimal development pressure and local pride in maintaining appearances.

Today Marshall's attractive downtown and residential neighborhoods and its

Harold Brooks, the Mayor Who Sold Marshall on History

Marshall today bears the stamp of Harold Brooks, President of Brooks Rapture Appliance Company, founded by his father, he was also the city's mayor, patron, local historian, collector, and connoisseur of early-19th-century Americana.

COURTESY OF STATE ARCHIVES OF MICHIGAN

In the 1920's, Brooks caught the city beautification bug that swept through the U.S. around the time of the First World War. He gave prizes for the best garden, best lawn, and the best-maintained houses. Recognizing the treasure of Greek Revival architecture in Marshall, Brooks collected houses instead of antiques. He not only set an inspirational example in meticulously restoring his own porticoed mansion at 310 N. Kalamazoo, he purchased fifteen other endangered houses to restore and resell, usually at no profit.

Enthusiasm for moving historic buildings to museum villages like Greenfield Village was then high. Bucking that trend, Brooks understood the much greater importance of preserving communities as living, working places. As mayor, he was instrumental in building a new post office in authentic Greek Revival style, and in restoring an old sandstone livery stable for use as the city hall.

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RESERVATIONS APPRECIATED

central location remain its chief assets. Marshall is at the intersection of I-94 (which has replaced the Michigan Central as the state's main artery) and I-69 (connecting Michigan with Indiana's industrial north). Eaton Corporation and Walker Manufacturing, makers of auto parts, are big employers, as is the regional headquarters of State Farm Insurance.

Marshall's fine old homes along Prospect and Kalamazoo on the north side not only draw visitors, they attract executives of corporations here and in Battle Creek, as well as a noteworthy sprinkling of people who have the freedom to live where they choose. Old money and old Marshall families are neighbors to enthusiastic fixer-upper newcomers. Relations between them are much warmer than you might expect, says a contented former Eaton executive happy to have been transferred here from fast-paced New Jersey.

Ironically, a town noted throughout the state for its interest in history has no historic preservation ordinance. One was proposed fifteen years ago, but found no support, since no threat was apparent. Now, however, affordable housing, location, decent schools, and virtually no crime are beginning to create a building boom. If left unchecked, it may threaten Marshall's pleasant environment.

Getting there

Marshall is sixty-five miles west of Ann Arbor, at the intersection of I-94 and I-69. The most attractive entry is off I-94 exit 110 (Old U.S. 27, which becomes Kalamazoo Street).

Points of Interest

The Marshall Historic Homes Tour features ten houses (rotated to be featured no more than once every seven years) and some public buildings. Two thousand townspeople stage the event for 10,000 visitors. There are parades and a Civil War encampment, and musical entertainment and lawn displays divert visitors waiting in line (never over fifteen minutes). Tickets, $10 the day of the tour and $8 in advance, are available from the Marshall Historical Society, Box 68 M, Marshall, MI 49068.

If you have more than a passing interest in Marshall's old houses but aren't a fan of mass events, be sure to write for or pick up the excellent free pamphlet, *A Walking Tour of Historic Marshall* from the Chamber of Commerce, 308 E. Michigan Ave. (616) 781-5163. The dark red brick building that houses the Chamber is little altered, inside or out, since Marshall's patron Harold Brooks remodeled it for his business in 1912. The Brooks Rupture Appliance Co. (it makes custom medical braces) is still in business upstairs.

★★★★ **The American Museum of Magic**, 107 E. Michigan Ave. (616) 781-7666. By appointment only; $2 per person.

The best attractions are often little publicized, the products of dedicated and self-educated people whose genuine interest is a welcome counterpoint to the professional blandness that reduces many better known tourist sights to mediocrity. A premiere example is the American Museum of Magic, which keeps no regular hours and distributes no brochures. Its fame extends mainly within the fraternity of magicians; many make annual pilgrimages here when they gather in nearby Colon for the Magic Festival.

You may arrange an appointment at your convenience with proprietor Robert Lund, a devotee of magic since the age of seven, though not a magician himself. He is a gracious and enlightening guide, provided you follow his rules: *Do not be late!* (He won't wait.) And, after he explains at the outset of his one-and-a-half-hour, personally guided tour that all the magic props and artifacts you see are not replicas, *never* ask again if they're the real thing. "I may throw a tantrum," he says sternly.

Some highlights of the museum tour, which spans four centuries and six continents, include the "giant milk can" prop for the stunt that catapulted young Harry Houdini from failure to fame, and a tribute to Fu Manchu, a.k.a. David Bamberg. Bamberg was "the man who taught me what magic is about—not tricks, but wonder and make-believe," says Lund.

★★ **Honolulu House**, 107 N. Kalamazoo at W. Michigan. $2 donation.

Judge Abner Pratt's eclectic house with its pagoda-shaped observation platform is today the museum of the Marshall Historical Society. Pratt, a lawyer and state Supreme Court justice, fell in love with the Hawaiian Islands when he was counsel there from 1857 to 1859, to the point of eating tropical foods and wearing tropical dress. When his wife's ill health forced him to return to Marshall, he built a true tropical home with Victorian trim to house their collection of Polynesian treasures and replicate their Hawaiian life-style. It had a long veranda, raised main floor, and fifteen-foot ceilings.

Pratt's wife soon died, and so did he—reportedly of pneumonia contracted on a drive from Lansing on which he wore inappropriate tropical clothing in bad weather. Though the furnishings do not reflect the house as it was ever lived in, some of them are quite interesting in themselves. (There's an elaborate Renaissance Revival dining-room suite, made in Saginaw and sent by Michigan to the 1876 Philadelphia Centennial to show off the state's hardwoods.) Otherwise, little of Pratt's Polynesian exotica remains. The amazing 1885-1888 murals were the work of a later owner.

Food

There is a **fast-food/motel strip** west of I-96 at the W. Michigan Ave. interchange. The original **Schuler's Restaurant** at 115 S. Eagle has drawn tourists and travelers for decades. (616) 781-0600. Near Marshall at 18935 15½ Mile Road (take exit 42 off I-96), is **Cornwell's Turkey House.** This one-time ma-and-pa food stand has grown into a sprawling tourist attraction with an antiques mall and dinner theater, as well as a cafeteria with an all-turkey menu. (616) 781-4293.

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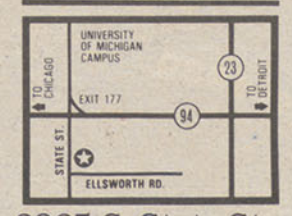

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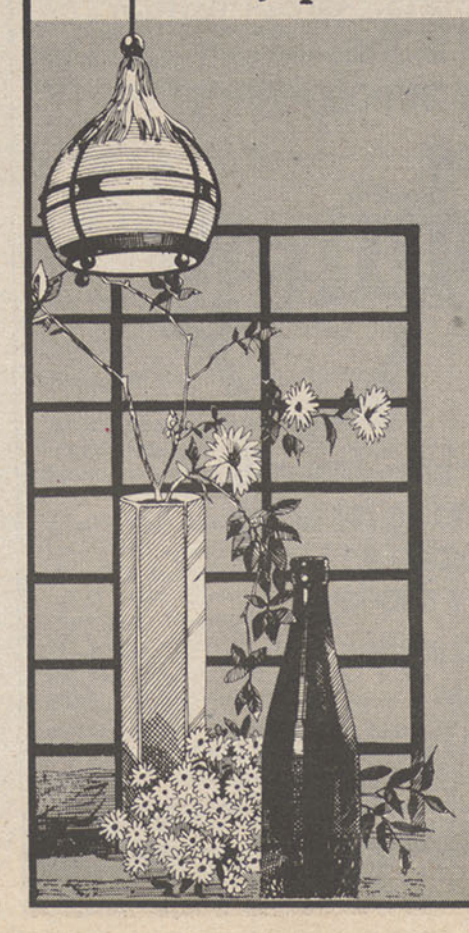

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Miki

A stylish survivor in the sushi wars

JOHN COPLEY

This review was supposed to be a comparison of two radically different new sushi places: the stylish Miki and the proletarian Eastern Crab House. The Eastern Crabhouse—a strip restaurant that served sushi—was probably about the wackiest collision of eating ideologies to hit Ann Arbor in recent years. For that reason alone it was worth a trip.

It's hard to guess what was in owner Bong Jeon's mind when he forged this hybrid. Perhaps he hoped that the non-threatening environment of a former chain restaurant, with its high visibility and ample parking, was all that was needed to mainstream raw fish into the American diet? Located in Howard Johnson's former restaurant, Eastern Crab House attracted a Howard Johnson's clientele: there were probably more bleached blond heads and beer bellies there than at any sushi restaurant in the country. There was also probably less sushi sold than in any other sushi place in the country. Rather than a restaurant that had the easy access and user-friendly appeal of a chain but with a more sophisticated menu, Bong Jeon ended up with a restaurant with all the atmospheric appeal of a gas station restroom, specializing in a kind of food that its natural customers found intrinsically disgusting.

It was a serious sushi restaurant, not merely one of the many restaurants around town that include one or two kinds of maki sushi on the menu. But it's hard to serve good seafood in the Midwest without a steady clientele, and none of the Eastern Crab House's was very good. Between the time we ate there in July and we went to press in August, the Eastern Crab House disappeared. Signs in the windows promised a 24-hour deli as its successor.

If the Eastern Crab House was Japan meets Livonia, then Miki is Japan meets Bloomfield Hills. Decor-wise, it's hard to tell where Japanese traditional ends and yuppie minimalism begins: vast, tasteful expanses of white, broken only by the most carefully planned touches. The hostess, a Westerner with clothes, hair, and makeup as expensive and highly stylized as the room itself, greeted us with a sculptured smile and silently showed us to a table. For all the calculated artifice, our waitress was well trained and discerning. I asked for her help in picking a basic combination plate of sushi. With one well-chosen question she managed to narrow my choices considerably: Did I like sea urchin? She showed me a picture, and I remembered it from a previous sushi experience as the revolting, unidentifiable bundle of yellow-orange slime. She explained that it's an expensive

With one well-chosen question, the waitress helped narrow my choices considerably: did I like sea urchin?

delicacy that is responsible for the hefty prices of some of the sushi combinations. So I ordered the "sushi regular" ($13.75).

(The Japanese restaurant lexicon is formidable, but the three most useful terms to know are sushi, maki sushi, and sashimi. Sushi is slices of raw fish over small mounds of rice; maki sushi is the same ingredients wrapped in a skin of seaweed and sliced in logs or disks. Sashimi, for the truly hard core, is various concoctions of straight raw fish.)

All dinners here begin with a small pile of chopped iceberg lettuce with an opaque pinkish dressing. Thousand Island? Here? It wasn't, though: it was some exotic dressing, with sesame oil the only identifiable ingredient. Miso soup, with tiny cubes of tofu, followed.

"Sushi regular" is a typical sushi selection available at any Japanese restaurant, with a few minor exceptions: the maki sushi tasted oddly like it was made with canned tuna; there was wasabi between the fish and the rice; and a pretty sushi of tiny red fish roe lent a little visual flair to the spread.

My partner had ordered salmon teriyaki with shrimp and vegetable tempura ($14.75). The large salmon fillet, perched atop a watery, salty bed of bean sprouts and soy sauce, had been soaked in a plain marinade—it could have been just soy sauce—and nicely grilled. The words "deep fried" do not begin to accurately describe the taste of the tempura: the big, fluffy puffs of sweet potato, broccoli, and large prawns were seemingly greaseless.

Our intuitive waitress, sensing that we wanted to try a broad spectrum of the menu, had also suggested an appetizer called negima yaki ($4.50), strips of razor-thin beef rolled around a center of green onion and marinated and grilled in a sweetish teriyaki-type sauce. This was one of the best things I've ever had in a Japanese restaurant.

In trying to sample as much of the menu as possible, we had intentionally overordered. Our waitress paced our meal nicely, and we had plenty of time to finish our large, vase-shaped cans of Sapporo beer ($4.75 for 22 ounces). This dinner, though fairly expensive, felt like more than dinner. It was an evening's entertainment. ►

Miki
106 S. First **665-8226**

Description: From the street it looks sterile and cold. Inside, it's a graceful and restful room. The long sushi bar can accommodate lots of serious sushi lovers, of which there seem to be many in Ann Arbor.

Atmosphere: With its initially intimidating appearance and its menu of expensive, unfamiliar Japanese exotica, Miki seems, intentionally or unintentionally, to have deterred everyone but the Japanese, students of Japanese culture, and yuppies.

Prices: A la carte sushi $1.25–$4.50 ($15 per person minimum at sushi bar); appetizers and side dishes $2.75–$5.95; dinners (with salad, soup, and tea) $9.75–$34.75; udons and ochazukes (light meals with salad and tea) $5.95–$8.95.

Hours: Lunch Tues.–Sat. 11:30 a.m.–2 p.m.; dinner Tues.–Thurs. 5:30–10 p.m., Fri. & Sat. 5:30–11 p.m., Sun. 5–9 p.m. Closed Monday.

Recommended: From what I had, my favorites were a beef appetizer called negima yaki; sushi and sashimi at the sushi bar; tempura; and Sapporo beer. Miso soup and tiny salads, which come with dinner and don't appear to be available a la carte, are wonderful.

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Grilled Shiitake Mushrooms, Stuffed Clams Choron, Oysters with Cilantro-Pepper Pesto, and Angel Hair with Smoked Salmon
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Bay Scallop and Shrimp Seviche, Icehouse Oysters, Maui Tuna with Caviar, California Maki, Tekka Maki

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102 South First 769-9330

Another evening's entertainment was a meal at the sushi bar. Sushi bar protocol is a separate chapter in Japanese dining. At Miki's sushi bar you are strongly encouraged to put yourself in the hands of the sushi chef, especially if you draw Taka Nagai, a master sushi chef who's one of the owners. Nagai seemed to know most of his customers: no one was actually ordering anything. He explained that to instruct a sushi master what to serve you can be interpreted as an insult to his skill, though he went on to say that it can be very expensive to let the sushi chef have free reign, and unless the total cost doesn't concern you, it's better to do your own ordering.

As he served sushi and sashimi—and never the same things twice—Nagai watched his customers carefully. In contrast to my "sushi regular" of a few nights before, each sushi was a little work of art, presented with an interesting sauce or garnish. Nagai explained which sushi needed soy sauce and which didn't. He even explained a good way to eat these unwieldy lumps: Turn them upside down when you dip them, he said, so the rice doesn't dissolve into the sauce. A large "hand roll" maki, shaped (and eaten) like an ice cream cone, signaled the end of the meal. It contained small pieces of salmon, salmon skin, and a mix of unusual, beautifully cut vegetables. There's a $15 minimum per person at the sushi bar, so come hungry.

On a final visit we tried another classic Japanese dish, beef shabu shabu ($15.50 per person), a communal cook-it-yourself dish. A bowl of boiling broth is brought to the table and two huge platters, one heaped with razor-thin, well-marbled beef, the other with a beautiful and exotic mix of vegetables—three kinds of mushrooms, intricately carved daikon, tofu, fresh noodles—and two sauces to dip them in. The waitress cooked up a small batch for us and then left it to us, telling us to make sure we drank the broth afterwards. It's a terrific mess—though fun—great for people in a boisterous, festive frame of mind who like to play with food.

In this case, it was more of a mess than anyone expected. The waitress, who confessed that this was only the second shabu shabu she had ever served, set the large ceramic tray of meat on an unstable surface. It pitched to the floor, scattering raw beef and broken crockery all over the carpet. A second platter of beautifully arranged beef was eventually brought out. We were happily pickled on Sapporo by that time, probably the reason for our extreme enjoyment of this meal.

As I had watched the waitress clean up the first tray of beef, prompted by a vision of all that meat being thrown in the garbage, I had asked if I could take it home to my dog. I later decided my impulsive request had been out of line—someone in the kitchen must have a dog or cat at home who waits for these kinds of accidents—and I didn't say anything when it wasn't brought to me as promised. At the end of the meal though, we found that our shabu shabu dipping sauce had a funny film of lint, specks, and even a few tiny short hairs floating on top.

—Sonia Kovacs

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Cobblestone houses in Washtenaw County

They're a spinoff of the Erie Canal

Cobblestone Farm on Packard Road is one of at least seven cobblestone houses in Washtenaw County. Highly distinctive but incredibly laborious to build, they're examples of a folk art that flourished between the completion of the Erie Canal in 1825 and the Civil War.

Cobblestone houses first appeared in western New York State immediately after the canal was completed. Their creation was due to a fortunate combination of circumstances: a labor force of skilled masons looking for work after the canal's completion, an abundance of glacial stones, and a population eager to build new homes with profits from the canal. Most of the known examples (900 in all) are in New York, but as New Yorkers moved west, they took the craft with them and built scattered cobblestone houses in southern Ontario, southern Michigan, Illinois, and Wisconsin—wherever they found the style's namesake building materials, glacial stones, formed during the Ice Age, small enough to hold in one hand.

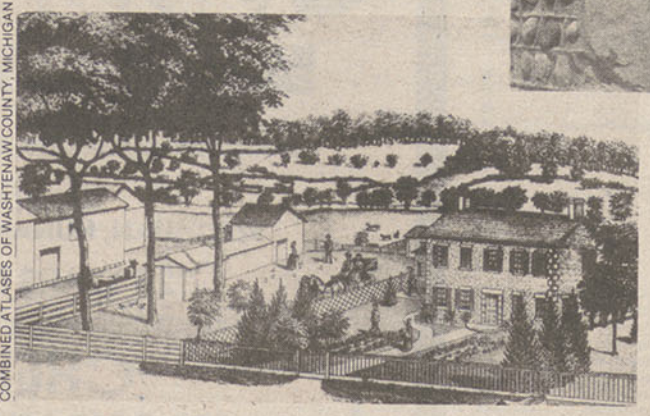
Even the most informative book on cobblestone architecture, *Cobblestone Landmarks of New York State*, by Olaf William Shelgren, Jr., Cary Lattin, and Robert W. Frasch, is unable to trace an inventor of the style. The authors assume that most masons did only three or four cobblestone houses and that "they learned the cobblestone technique from each other or by examining finished buildings."

Cobblestone houses' exterior walls were constructed with the stones arranged in neat rows, usually either vertically or horizontally but sometimes in fancier designs, and held together with cement that formed ridges between the layers. The simple lines of the prevalent architectural styles of the period, such as Federal, Classic Revival, and Greek Revival, lent themselves perfectly to this type of construction.

The masons experimented, and the homes became more involved and elaborate as the years went by. But even the simplest style was very labor-intensive, requiring hand placement of each stone. In the earliest homes, the stones were embedded right in the cement, forming an integral part of the outside wall. Later, the stones were more of a veneer, with just an occasional longer stone poked all the way into the cement. Toward the end of the era, the houses became very fancy, with tinier stones used merely for a veneer and arranged in elaborate patterns.

The cobblestone houses in Washtenaw County fit in with what is known about the homes in general: all were built in the 1830's and 1840's; all are in places where western New Yorkers settled; and all are of simple design, either Classic Revival or Greek Revival. Where the building time is documented, it runs from two to seven years, showing how laborious the work was. While two of the homes may have been done by the same mason, the other five seem to have been done by different individuals. All are located either on the Huron River or near streams, where stones were easier to find.

GREGORY FOX



COMBINED ATLASES OF WASHTENAW COUNTY, MICHIGAN

Matching herringbone stonework (above) suggests that Cobblestone Farm (top) and the Orrin White house on Fuller Road (left, as it appeared in 1891) were built by the same mason.

Cobblestone Farm, built in 1844 at 2781 Packard, is now a city-owned museum. Both the owner and the builder had New York origins. Heman Ticknor, who bought the farm for his brother, Dr. Benajah Ticknor, had farmed in Pittstown, New York, near Troy; the probable builder, Steven Mills, learned to be a mason in Phelps, in western New York.

Ann Arbor's other cobblestone house, at 2940 Fuller Road, across from Huron High, was built in 1836 for Orrin White, the first settler in Ann Arbor Township. White migrated here from Palmyra, in Wayne County, New York, the county with the largest number of recorded cobblestone houses. Present owners Nan and Robert Hodges believe that their house was also built by Steven Mills because it is very similar to the Ticknor-Campbell house: both are Classic Revival, and they have identical herringbone patterns of angled stones and similar interior layouts.

Lima Township's cobblestone house, at 10725 Jerusalem Road, is similar to the Ann Arbor cobblestone houses in size and design. Original owner Lester Jewett, who hailed from Seneca, New York, was, like Benajah Ticknor, a medical doctor. According to stories that have been passed down, the house took seven years to build. Dr. Jewett had two brothers who also settled on Jerusalem Road. They, too, built stone houses, but used larger fieldstones. Family legend is that the stone houses brought them luck.

The Rufus Knight home on Scio Church Road also has a similar look except for smaller upstairs windows. Knight, a miller who arrived in this area in 1826 from Wheatville, New York, was a pathfinder who, according to the *1891 Washtenaw County Portrait and Biographical Album*, "ground the first grist which ever went between the stones in this county." He set another record—the first marriage to be entered in the county archives—when he married Sallie Scott in 1827. The 1891 book's description of Knight ends, "The old cobble stone house is still in use and as good as ever although it was erected as long ago as 1849."

A Greek Revival-style cobblestone is found at 3555 West Delhi Road, just a little to the west of the Delhi settlement. The house was built by Norman Goodale, an important mill owner during Delhi's days of prominence, for his mother, Harriet Church Goodale. Goodale settled in Delhi in 1838, so the house must have been built sometime after that. After the Goodale ownership, it passed through several hands, including Henry Ford's. He used it for a retreat, especially enjoying it when the peach trees on the property were in bloom.

A second Greek Revival in Scio Township (the owner prefers not to reveal its exact location) was the home of farmer Morris Richmond, who hailed from New York and built his house in 1847, taking more than two years to do it. The house was obviously built by someone who knew about architecture, since it features classic Greek Revival attributes: gable entrance, symmetrical windows, and even a raised area under the beams forming a frieze.

The most rustic of the seven Washtenaw County cobblestone homes is probably the only owner-built house in the group. Located on the corner of Baker and Shields just south of Dexter, it was built by Obed Taylor, who, according to information researched by his great-great-grandson, Welton Chamberlain, had been a surveyor and a road builder in Northbridge, Massachusetts, before coming west. After his arrival in Dexter, he was hired by Vrelan Bates to dig out a mill race for the Bates Saw Mill on Mill Creek. Taylor worked for three years, digging with pick and shovel, for which he was rewarded with 40 acres of nearby land.

He used the stones that he dug out to construct his house, burning the larger pieces of limestone for cement and using the smaller stones for the walls. Records indicate that he must have finished his home by 1844 because in that year he was hired by Judge Samuel Dexter to build a fence just like the one around his own home.

People curious about cobblestone houses and willing to travel farther afield can see all the cobblestone houses they could ever desire by going to western New York State and driving along Route 104, built on an old sandbar that parallels the Erie Canal. In Childs, New York, there is a Cobblestone Society, located in a cobblestone church; a cobblestone home and cobblestone one-room school are also on display. A little closer to home, in Paris, Ontario, near Brantford, are Canada's finest examples of cobblestone homes, all built by Levi Broughton, a mason from Normandale, New York.

Right here in Washtenaw County, we are lucky to have the seven we have: all slightly different, all well kept up, and all beautiful. The best time to view cobblestone houses is when the sun shines on them, giving the stones a beautiful three-dimensional look. —*Grace Shackman*

The Earle

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Selections From Our Current Menu

les pâtes

fettuccine col pesto alla genovese: fettuccine tossed with the traditional basil sauce of genoa . . . fresh basil, garlic, pine nuts, olive oil, parmesan and romano cheeses. 9.75

vermicelli coi gamberetti e erbe: vermicelli tossed with sautéed shrimp, sun-dried tomatoes, garlic, olive oil and a variety of fresh herbs . . . with parmesan cheese. 11.75

ravioli al pomodoro sugo: house-made ravioli stuffed with ricotta, spinach, mint and romano cheese . . . baked with tomato sauce. 10.75

fettuccine col salsicce: fettuccine tossed with crumbled fennel sausage, onions, peas, ricotta and a sprinkling of black pepper . . . with pecorino romano. 9.75

pâte au saumon et basilic: spinach spaghettini tossed with poached salmon, basil, cream and chives. 12.75

les entrées

magret de canard sauté aux pêches: boneless duck breasts sautéed medium rare . . . pan sauced with peaches, currants, white wine and lemon juice . . . served with a turnip and potato purée. 15.75

scalloppine di vitella coi basilico e panna: veal scallops sautéed . . . deglazed with vermouth, and pan sauced with cream, fresh basil and red peppers . . . with potatoes. 15.75

trota con funghi e limone: fresh rainbow trout lightly floured and seared then baked with mushrooms, sprinkled with scallions, fresh breadcrumbs, and lemon juice . . . with rice. 14.75

pianuzza alla salvia: fresh lake perch rubbed with garlic and sautéed . . . sauced with a fresh sage butter . . . served with orzo. 14.75

costolette di vitello alla napoletana: veal chop sautéed with fresh sage, topped with mozzarella cheese and thinly sliced prosciutto . . . with a light tomato sauce . . . served with orzo. 17.75

coquelet à la nicoise: whole cornish game hen, halved, seared, and then roasted . . . served in a sauce of onion, garlic, tomatoes, black olives, white wine, fresh thyme and parsley . . . with rice. 13.75

saumon en papillote: fresh salmon baked in parchment with dill, lime, shrimp and butter . . . on a bed of vermicelli. 16.75

tournedos de boeuf aux fines herbes: cross-cut sections of beef tenderloin sautéed . . . sauced with beef demi-glaze, fresh herbs and finished with a shallot butter . . . served with potatoes. 17.75

agnello coi funghi e rosmarino: medallions of lamb rubbed with fresh rosemary and garlic, sautéed and deglazed with white wine . . . served on a bed of sautéed mushrooms. 15.75

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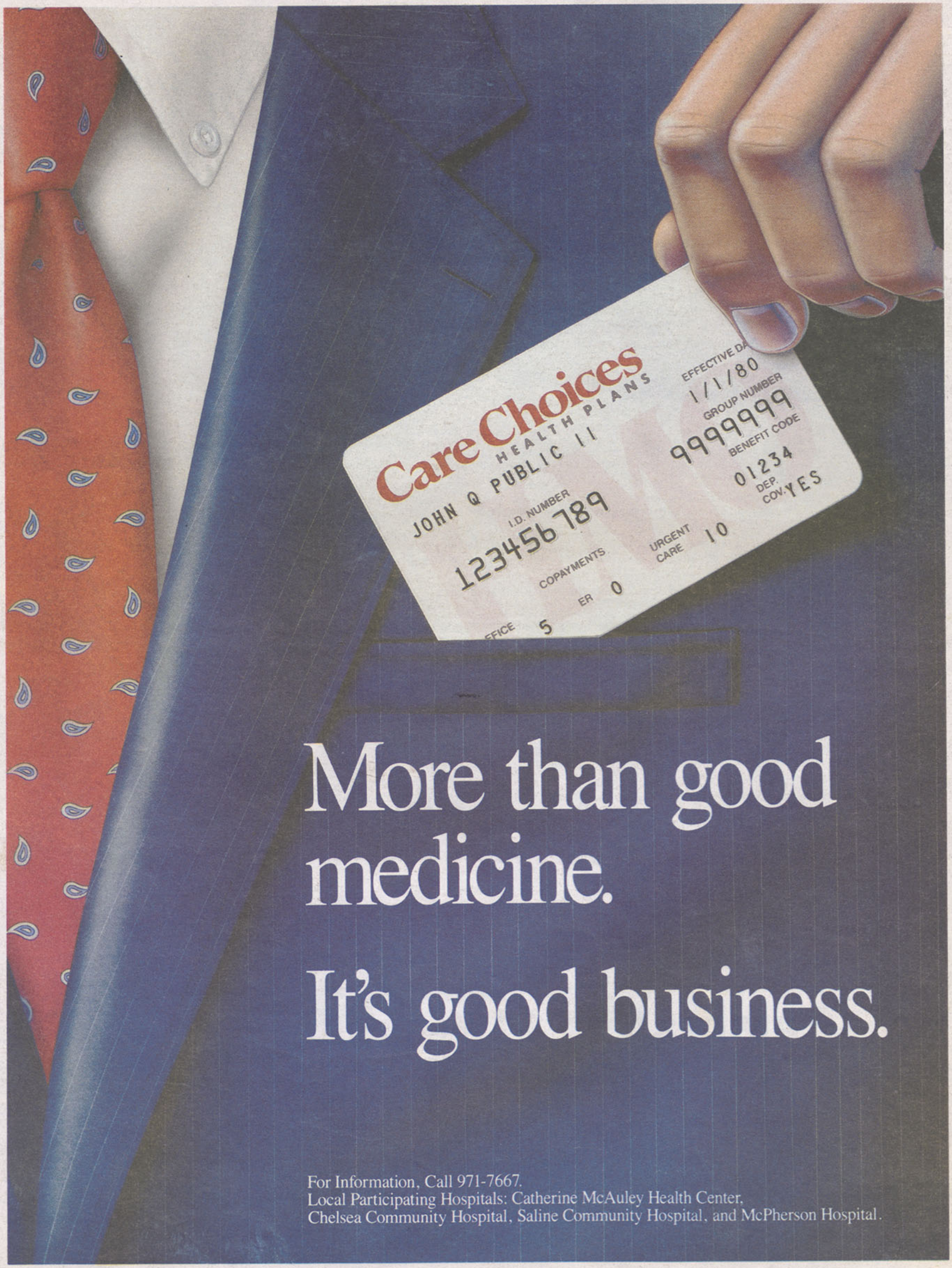

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